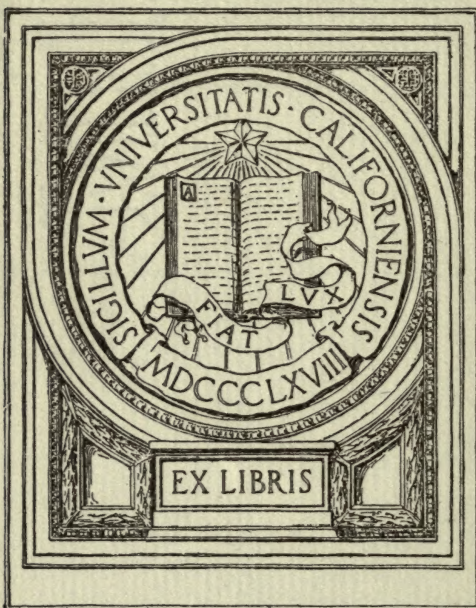


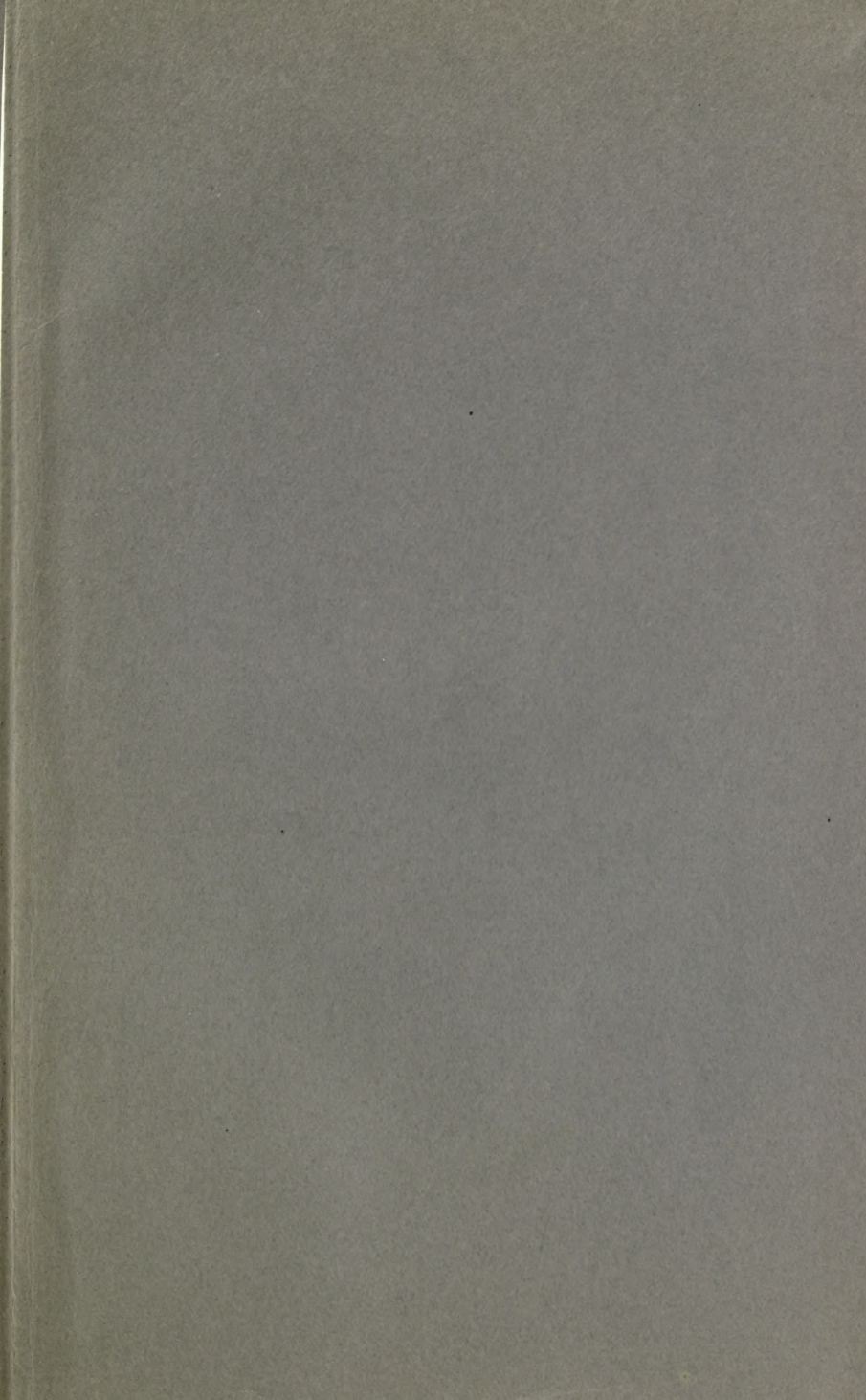


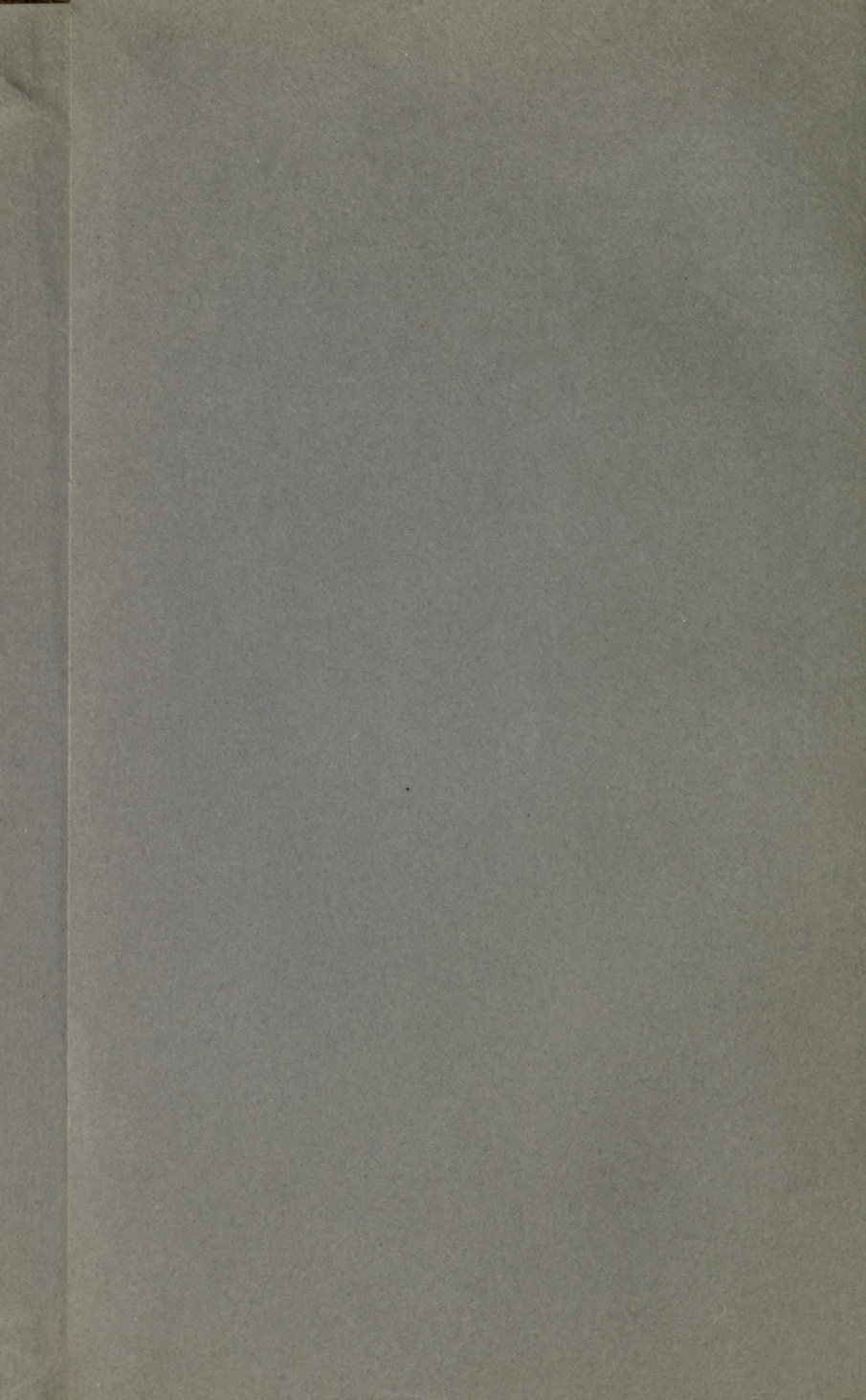
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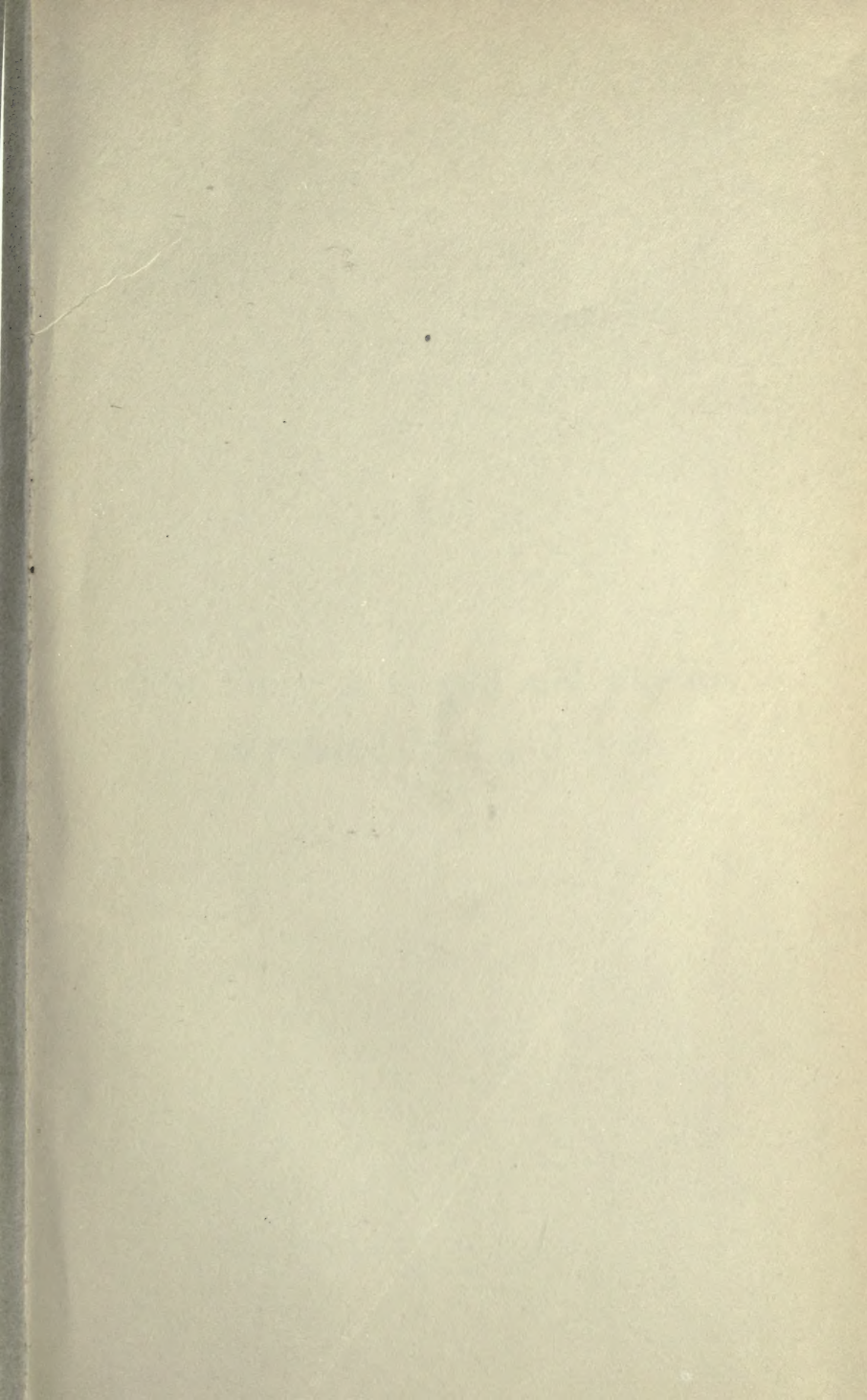
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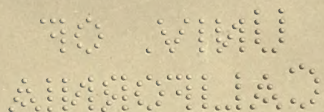


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The Story of Cupid and Psyche  
as related by Apuleius.



The Story of a young man and woman  
as told by a friend



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*Met.*  
The Story of Cupid and Psyche  
as related by Apuleius

EDITED, WITH INTRODUCTION AND NOTES, BY

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## PREFACE

As far as I know, there is no separate English edition of the *Cupid and Psyche* of Apuleius; and accordingly the present endeavour to produce one must have all the defects of a first essay in a difficult field, super-added to the many failings which can justly be laid to the charge of my own deficiencies. Besides, the strange and unclassical nature of the language precluded my having the continuous assistance of my colleagues, as it would have been too great a strain on friendship to ask for their constant help in editing such an out-of-the-way book. On these grounds this edition begs for the utmost indulgence which any reader can find it in his conscience to extend to an attempt to break ground in a domain far away from the beaten track. However, it is a pleasure to express gratitude for a considerable amount of assistance which has been most generously given me: and I have to thank very sincerely my friends, Mr. Henry S. Macran, Fellow of Trinity College, for

reading the proofs of the Introduction and offering many valuable suggestions; and Mr. J. T. Gibbs, Manager of the University Press, whose accurate knowledge of English idiom has saved me from very many errors of expression.

L. C. P.

TRINITY COLLEGE, DUBLIN,

*January, 1910.*



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## CORRIGENDA.

Page xcix 10 lines from end. For 6. 18 read 5. 18

Page 9, line 1 ff., first column. The ms. reading *infirmi*, as I now see, cannot be defended. We should read *infimi*. Compare a similar error of the copyist of F in Met. 1. 8 (p. 8. 11 ed. Helm), where *infirmare* is given for what was certainly *infimare* (as the preceding *sublimare* shows).

Page 15, line 5. For *Ludii* read *Ludium*: and similarly in note.

Page 21, line 15 (first col.). After *semper* add, '(which he takes from the Oxford codex)'

Page 24, line 6 (first col.). For 'multitude of musicians' read 'company singing in harmony'

Page 29, line 27 (first col.). For *oculis* read *oculos*

Page 54. Add to crit. notes '■ *prouectae* Bursian: *porrectae* Fφ'

Page 84, last line (first col.). For *consultii* read *consultis*

Page 84, line 16 (second col.). For *deorum* read *dearum*

SOME WORKS REFERRED TO IN THE NOTES UNDER  
THE NAMES OF THE AUTHORS ONLY

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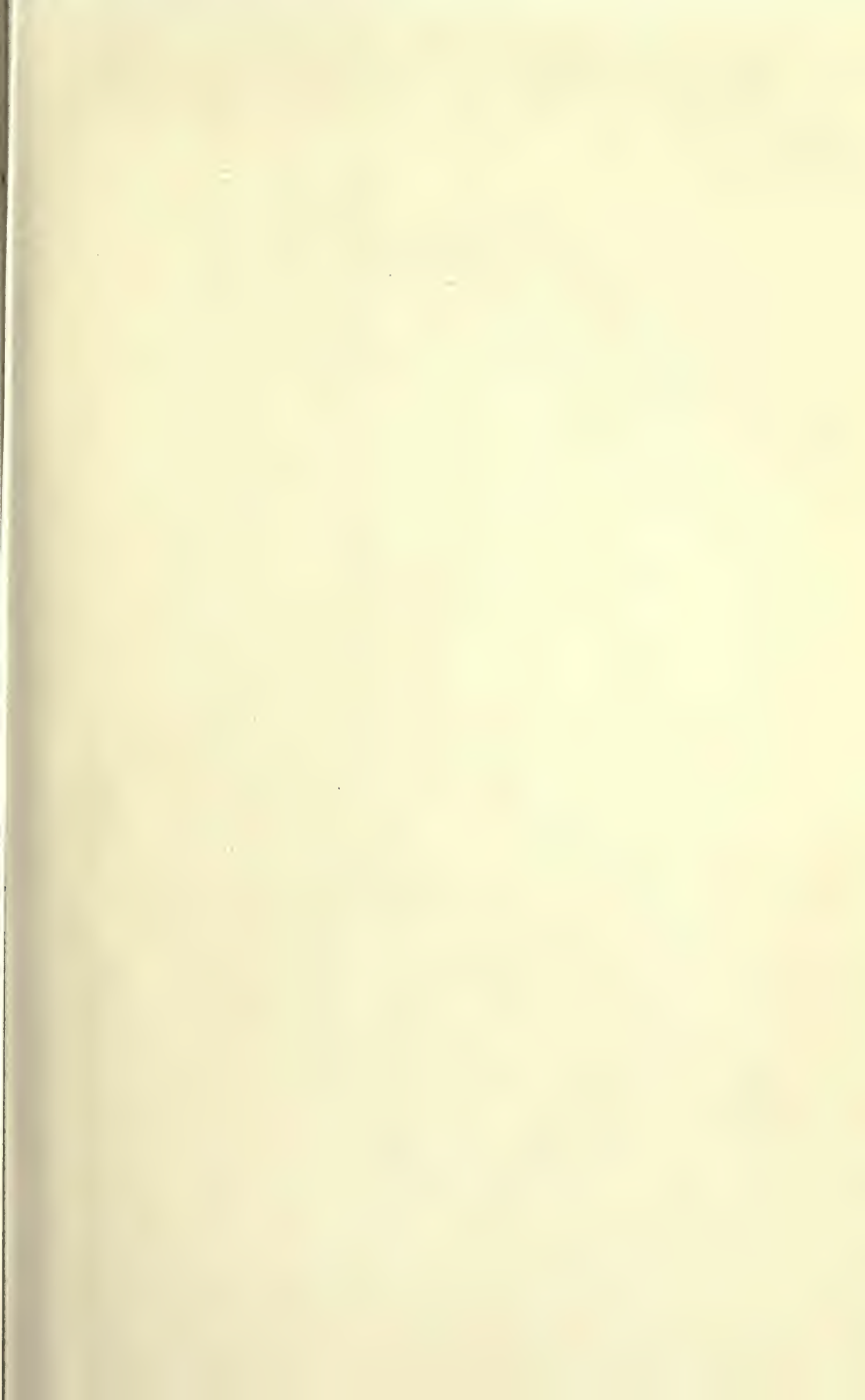
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O latest-born and loveliest vision far  
Of all Olympus' faded hierarchy !  
Fairer than Phœbe's sapphire-regioned star,  
Or Vesper, amorous glow-worm of the sky ;  
Fairer than these, though temple thou hast none,  
Nor altar heaped with flowers ;  
Nor Virgin-choir to make delicious moan  
Upon the midnight hours.

KEATS, *Ode to Psyche*.





#### A PARIS CONTORNIATE REPRESENTING APULEIUS.

For his personal appearance cp. Apol. 4 : and perhaps Met. ii 2. See also Bernoulli, *Römische Iconographie* (1882), i. 284-6, who thinks we can only regard this as a fancy picture of Apuleius. The reverse is obscure. Visconti, *Iconographie romaine* (1817) i. 312 ff., offers a tentative explanation.



# INTRODUCTION

## CHAPTER I

### ON THE LIFE AND WRITINGS OF APULEIUS

*Res pertriciosa est, Cotile, bellus homo.*

MARTIAL.

THOUGH Apuleius was an important man in his day, and exercised a considerable influence on the literary style of subsequent writers,<sup>1</sup> very little is known about his life, except the circumstances surrounding his trial for magic and a few facts we can gather from his own writings. The references to him in later writers are mainly confined to his supposed

---

<sup>1</sup> Christodorus (circ. 500 A.D.) mentions (Anth. Pal. 2. 303-5) a bronze statue of Apuleius as having been in the Zeuxippus at Byzantium, in these terms—

καὶ νοερῆς ἀφθεγκτα Λατινίδος ὄργια Μούσης  
ἄζετο παπταίνων Ἀπυλῆιος, ὅντινα μύστην  
Ἀύσονις ἀρρήτου σοφίης ἐθρέψατο Σείρην (i.e. Muse)—

the reference being probably to the reputation for magic which had attached itself to Apuleius. It has been remarked that of the eighty statues mentioned by Christodorus, only four are of Romans, viz. Pompey, Caesar, Vergil, and Apuleius: also, that on the contorniates the only Latin writers whose portraits appear are Terence, Accius, Horace, Sallust, and Apuleius. See Schwabe in Pauly-Wissowa ii, 255, 256. For the imitators of Apuleius cp. Weyman, Sitzungsab. der bayerischen Akad., 1893, pp. 321ff.

power of working miracles<sup>1</sup> and to his doctrine about intermediate spirits (demons).<sup>2</sup> The whole chronology of his life is uncertain in its *exact* details; but a masterly article by Erwin Rohde<sup>3</sup> has located within fairly narrow limits the few events of his life with which we are acquainted.<sup>4</sup>

## 1.

Apuleius<sup>5</sup> was born at Madaura, a Roman colony in the province of Africa, about 80 miles east of Cirta. To judge from its remains, it was probably among the first five towns of the province, Lambaesis, Thamugadi, and Thibursicum being perhaps greater. It was about 20 miles south of Thagaste, where St. Augustine was born; and it was to Madaura that the latter apparently went to continue his education

---

<sup>1</sup> He is often mentioned as a worker of miracles in connexion with Apollonius of Tyana: cp. St. Jerome on Psalm lxxxi (Migne vii, p. 1066) *non est grande facere signa: nam fecere signa in Aegypto magi contra Moysen, fecit et Apollonius, fecit et Appuleius. Infiniti signa fecerunt. Concedo tibi, Porphyri, magicis artibus signa fecerunt ut diuitias acciperent a diuitibus mulierculis quas induxerant*—plainly alluding to Apuleius: cp. Lactantius Inst. 5. 3: St. Augustine Epp. 3. 102. 32: 136. 1: 138. 18, 19 (Migne ii, 383, 514, 533, 534).

<sup>2</sup> St. Aug., Civ. Dei 8. 12.

<sup>3</sup> *Rheinisches Museum*, 1885, pp. 66–113 = Kl. Schriften ii, p. 43ff.

<sup>4</sup> Rohde's conclusions generally are adopted by Schwabe in Pauly-Wissowa ii, 246–258, by Martin Schanz in his *Geschichte der röm. Litteratur* (Müller's Handbuch viii, 3), §§ 553, 554, and by M. Paul Valette, *L'Apologie d'Apulée* (1908), p. 3 ff. M. Valette, however, thinks that Apuleius did not compose his *Metamorphoses* until after his return to Africa.

<sup>5</sup> No sufficient evidence can be adduced for the prenomen *Lucius* which is sometimes given him. It is probably due to his identification with the hero of the *Met.*: cp. Teuffel-Schwabe, § 366. 1.

when his native town could not supply any further facilities, and from it he afterwards proceeded to Carthage to acquire the higher branches of learning.<sup>1</sup> So one was able at Madaura to get what we should call a good secondary education. Apuleius was the son of an important citizen of that town, who had held the office of duumvir, which was the highest post which the municipality had to offer, and who must have been fairly wealthy, if (as is stated) he left Apuleius and his other son two million sesterces, something like £20,000.<sup>2</sup> He was born about 124 or 125 A.D. This is nowhere stated explicitly, but can be inferred with a considerable degree of probability by certain combinations.<sup>3</sup> Probably he received his early educa-

---

<sup>1</sup> Confess. 2. 3 *mihi reducto a Madauris, in qua uicina urbe iam coeperam litteraturae atque oratoriae percipiendae gratia peregrinari, longinquioris apud Carthaginem peregrinationis sumptus praeparabantur animositate magis quam opibus patris, municipis Thagastensis admodum tenuis.*

<sup>2</sup> Cp. Apul. Apol. 24 init. *De patria mea uero, quod eam sitam Numidia et Gaetuliae in ipso confinio meis scriptis ostendistis, quibus memet professus sum, cum Lolliano Auito c.u. praesente publice disse- rerem, Seminumidam et Semigaetulum, non uideo quid mihi sit in ea re pudendum: and a little afterwards in qua colonia patrem habui loco principis duumviralem, cunctis honoribus perfunctum; cp. also c. 23 profiteor mihi ac fratri meo relictum a patre HS uicies paulo secus, idque a me longa peregrinatione et diutinis studiis et crebris liberali- tatibus modice imminutum: nam et amicorum plerisque opem tuli et magistris plurimis gratiam retuli, quorundum etiam filias dote auxi.*

<sup>3</sup> The trial of Apuleius for magic took place apparently in 158 A.D. The presiding magistrate was the proconsul of Africa, Claudius Maximus, who was the immediate successor (Apol. 94) of Lollianus Avitus. Now, the latter probably held the pro- consulate of Africa in 157, for he was consul in 144; and the usual interval between the tenure of the consulate and that of the proconsulate of Asia or Africa in the time of the Antonines



tion and learned to read, write, and cipher at Madaura;<sup>1</sup> but obtained his principal school education in grammar and rhetoric at Carthage, and afterwards went to Athens for what we should call University education.<sup>2</sup> We cannot be quite certain what was his age when he went to Athens; possibly he was about eighteen.<sup>3</sup> Assuming that he was born in 125 A.D., that would make his

was about thirteen years: see Waddington, *Fastes des Provinces asiatiques* (p. 12), quoted by Mommsen *St. R.* ii<sup>2</sup>, 240. 4. Probably, then, Claudius Maximus was one of the *consules suffecti* in 145, and was proconsul of Africa in 158; for the proconsulate was generally held for one year only (cp. *Flor.* 9, p. 39, *Oud. tuo anno*), though not of course for the actual calendar year from January to December. In the same year Pudentilla was about forty-two (cp. *Apol.* 89 *iuuenies nunc Pudentillae haud multo amplius quadragensimum annum aetatis ire*), and considerably older than Apuleius (c. 37 *maior natu*). If we suppose that Apuleius was about thirty-three at the time, all the events of his previous life such as we know them can be easily located in point of time. The thirty-third year is not at all so advanced an age as to render inappropriate such an elastic term as *iuuenis*, which is often applied to him (c. 37; 70; 92), especially when there is always the contrast of the greater age of Pudentilla.

<sup>1</sup> This education (*γραμματιστική*) was given by the *litterator* or *γραμματίστης*, who is to be distinguished from the grammarian or *γραμματικός* who taught *γραμματική*, *litteratura*, what we mean by 'Literature.' See Hatch, Hibbert Lectures, p. 28.

<sup>2</sup> *Flor.* 18, p. 86, *Oud.* (from an address delivered at Carthage) *et pueritia apud uos et magistri uos et secta, licet Athenis Atticis confirmata*: 31, p. 91 *Hanc ego uobis mercedem, Carthaginienses, ubique gentium dependo pro disciplinis quas in pueritia sum apud uos adeptus*: *Flor.* 20, p. 97 *prima creterra* (sc. *Musarum*) *litteratoris ruditatem eximit, secunda grammatici doctrina instruit, tertia rhetoris eloquentia armat. Hactenus a plerisque potatur. Ego et alias cre terras Athenis bibi: poeticae †commentam (commotam conj. Vliet), geometriae limpida, musicae dulcem, dialecticae austerulam, iam uero uniuersae philosophiae inexplebilem scilicet et nectaream.*

<sup>3</sup> Eunapius went to Athens when he was sixteen: Libanius, however, did not go until he was twenty-two; but his whole education was somewhat late (Rohde, p. 74).

University career begin in 143 A.D. No doubt he fixed his headquarters at Athens; but he appears to have made several journeys from thence, probably during the vacations. He was certainly at Samos (Flor. 15, p. 51, *si recte recordor uiam*) and at Hierapolis in Phrygia (De Mundo, c. 17). As Apuleius was a man of means, there was no need for him to specialize in order to get a profession; so from the extensive nature of his studies at Athens (see above, p. xii, note 2) and his travels we may infer that he remained more than the usual five years at the University, probably till he was about twenty-five,<sup>1</sup> that is till 150 A.D.; possibly he remained later. Some time towards the end of his sojourn at Athens he met young Pontianus, son of Pudentilla, who was probably born about 134 A.D.,<sup>2</sup> and in 150 A.D. would have been sixteen, the age at which Eunapius went to Athens. Though considerably his junior, he lived apparently in the same rooms as Apuleius, or at any rate in close intimacy with him.<sup>3</sup> But this 'chumming'

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<sup>1</sup> Gregory Nazianzenus did not finish his rhetorical studies at Athens until he was thirty (Rohde, p. 74. 2); and Libanius, after studying for four years till he was twenty-five, would have remained for four years more, were it not that he was hindered by special circumstances.

<sup>2</sup> Pontianus was grown up (*adultus*) and living at Rome before Apuleius came to Oea in 155; and he married before Apuleius, whose marriage appears to have taken place towards the end of 156 or beginning of 157. It is reasonable to suppose that *adultus* does not apply to any one younger than nineteen. If this is so, he was born when Pudentilla was about eighteen.

<sup>3</sup> Cp. Apol. 72, *nam fuerat mihi non ita pridem [ante multos annos] Athenis per quosdam communes amicos conciliatus, et arto postea contubernio intime iunctus*: cp. c. 53. That Apuleius was considerably the senior of Pontianus and his brother may be inferred from

probably did not last very long: for it cannot have been much later than his twenty-fifth year that Apuleius went to Rome. He would appear to have run through his money, whether in quite the laudable way in which he states himself (see note 2 on p. xi) or otherwise it is impossible to say. One is inclined to suppose that shortly previous to his departure from Greece he fell under the influence of the priests of Isis, and (for a time at least) was "converted," as is the experience of so many young men who are ardent and enthusiastic for ideals.<sup>1</sup>

---

the assistance he gave them in their studies (c. 73 init.), and from the fact that Pontianus spoke of him as *parentem suum, dominum, magistrum*.

<sup>1</sup> It is difficult to avoid thinking that Book xi of the *Metamorphoses* is autobiographical at least in certain broad outlines. It is not easy to imagine that anyone who had not felt the emotions of a 'revival' could have written the impassioned address to the goddess which is found in xi 25. But such emotions wear out in most cases, though they may leave behind a remembrance of themselves which is both easy and grateful to recall. If we give reins to our fantasy, we may be tempted to imagine that Apuleius, after many years of leisured affluence, began to feel the pinch of straitened means, and the necessity of working to gain a livelihood: ep. l.c. *adhibendis sacrificiis tenuis patrimonio*; and a year or so later he appears to be in poverty, Met. xi 27 *Madaurensem sed admodum pauperem*: 28 *uiriculas patrimonii peregrinationis attriuerant impensae et erogationes urbanae pristinis illis provincialibus antistabant plurimum*. This kind of change of circumstances renders many young men, previously careless, somewhat susceptible to religious impressions, which gradually lose their force when Fortune again returns to smile on them, and they begin to become successful in their professions. Such may possibly (we can of course say no more) have been the experience of Apuleius. But we are ready to acknowledge as quite possible that the imagination of Apuleius may have been able to observe in others and thus realize the emotions which attend conversion, even without his having in any way surrendered to these emotions.



If we assume that the eleventh book is in a considerable measure autobiographical, we may take it that Apuleius reached Rome on December 12 (c. 26), and, as our reasonings have led us to conjecture, about the year 150. While according to his own account he was diligent in his religious duties to Isis and Osiris, and was advanced to positions of some importance in their service, he at the same time prospered in his work (by the favour of Heaven, he piously tells us) in the Roman law-courts, where he acted as a pleader. No very clear details are given of the special kind of work to which he devoted himself;<sup>1</sup> but he appears to have been tolerably successful. It was during this period that he perfected himself in Latin as it was spoken in Rome, by patient labour, and without the teaching of any master;<sup>2</sup> and it was during this

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<sup>1</sup> Cp. xi 28 *quae res* (his religious assiduity) *summum peregrinationi meae tribuebat solacium nec minus etiam victum uberiores subministrabat, quidni, spiritu fauentis Euentus quaesticulo forensi nutrito per patrocinia sermonis Romani*: cp. ib. 30 *quidni, liberali deum providentia iam stipendiis forensibus bellule fctum*.

<sup>2</sup> Met. 1. 1 *mox in urbe Latia aduena studiorum, Quiritium indigenam sermonem aerumnabili labore, nullo magistro praeunte, aggressus excolui*. The last word points to the perfecting of a study which had already begun; and we must suppose that in his early instruction, both at Madaura and at Carthage, Apuleius became acquainted to some extent with Latin; though doubtless, during his stay in Greece, the many attractions of Greek literature and culture precluded any continued study of that language: so that when he went to Rome his knowledge of Roman Latin must have been most defective, at least for literary purposes. It is hard to say what language he spoke in his earliest years—just possibly it was Punic: certainly that was the language which his precious step-son, Pudens, spoke (Apol. 98), though Apuleius notices that as a mark of commonness and vulgarity. More probably, however, it was a provincial form of Latin, which, as being the language of the administration, was

same time that he published the *Metamorphoses*. One point seems decisive as a proof that the book was written for Romans—the reference to the *metae Murtiae* in vi. 8; and, if we grant this, the probability is that it was written in Rome.<sup>1</sup> My belief

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adopted by the upper classes. But no doubt such Latin as Apuleius spoke in his young days was not by any means the language of Rome itself. Greek appears to have been widely used in ordinary life: all the letters of Pudentilla quoted in the *Apologia* are in Greek. From this it is easy to see that Apuleius can have had only a provincial knowledge of Latin, and needed much study and experience at Rome before he could have acquired such a mastery of Roman idiom as would justify him in publishing in Rome a work in that language. We may take the statement of the preface to the *Metamorphoses* as autobiographical; for though that preface speaks wholly in the person of Lucius of Corinth, the hero of the whole novel, still Apuleius plainly represents Lucius as a young man like himself, who had lately left the University of Athens (cp. Met. 1. 24), and was now writing his experiences in a foreign (*exotici* 1. 1) language (Latin), and for the Roman public. In this request for indulgence in point of style, the author and hero of a novel written in the first person must become identified. Nearly all the other circumstances of the hero of the story (e.g. his relationship with Plutarch, and various adventures) may be regarded as pure invention. E. Norden, however (*Die antike Kunstprosa*, p. 595. 1), holds that this request in the preface for indulgence was a stock procedure, that many similar examples are found—even Tacitus (*Agricola* 3) speaks of his *Histories* as written *incondita ac rudi uoce* (on which Gudeman gives many parallels)—and that all that most writers mean by such requests is to draw attention to the obvious mastery which they have over the language they use. But the reference is rather to the efforts Apuleius made to acquire the specially Roman idiom (*Quiritium indigenam sermonem*). Writing at Rome for Romans, he may naturally have been afraid of making a solecism now and then, especially when he wrote with such dash and vigour; and may accordingly have sincerely enough asked for pardon for any such occasional slips.

<sup>1</sup> Richard Hesky (*Zur Abfassungszeit der Met. des Apuleius*, Wiener Studien, xxvi (1904), pp. 71–80) thinks that the novel

is that during his residence in Rome he published the work anonymously,<sup>1</sup> as the experiences of Lucius of Corinth, closely following the treatise which is published among the works of Lucian, called Λούκιος ἡ Ὀνος, but amplifying it by the introduction of all kinds of stories (some perhaps invented by Apuleius, but mostly tales current in Greece) of robbers, witches,

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was written for Romans, but not written in Rome. (It is true that *sacrosanctam istam ciuitatem* in 11. 26 does not necessarily mean 'this of yours'; for the word *iste* in Apuleius when used as a mere demonstrative generally means 'this' and not 'that': see Kretschmann, p. 90f., and my note on 6. 22: cp., too, Flor. 1. 3.) He fixes the date within the reign of M. Aurelius, and indeed the period of his sole rule (after 169, the date of the death of Verus)—for Apuleius always says *Caesar*, not *Caesares* (3. 29: 7. 6, 7: 9. 42). M. Valette (*L'Apologie d'Ap.* 25.1) justly says that Apuleius, following a Greek model, may have used what he found there. In 3. 29 the parallel passage in the Ὀνος (c. 16) has Καῖσαρ. The reason why Hesky fixes the date in the reign of M. Aurelius is that in 1. 6 Lucius says to his friend Socrates, *liberis tuis tutores iuridici prouincialis decreto dati*, and these *iuridici* were instituted by M. Aurelius (Hist. Aug. c. 11). But they were really only re-instituted by that Emperor: they had been to all intents and purposes established by Hadrian, not only in Italy (Hist. Aug. c. 22: Appian Bell. Civ. 1.38), but also in the provinces (see Schiller, *Kaiserzeit*, pp. 617, 618); and one of their functions appears to have been the appointing of guardians (Ulpian, Vat. Frag. 205, 232, 241). We are not informed that the officials appointed by Hadrian in Italy were called *iuridici*, but they probably were so called; for from the time of their re-institution such was certainly their name, and it is natural that from the first they should have had a name to distinguish them, a new species of judges or 'justices,' from the ordinary *iudices*. (On these *iuridici* see Mommsen St. R. ii<sup>2</sup>, 1038-9.) The 'Caesar' of whom mention is made in the *Met.* is Antoninus Pius.

<sup>1</sup> The view that the work was published anonymously has long been held, and is based on the fact that the Florentine manuscript does not attribute the work to Apuleius, though it specifies Apuleius as the author of the *Apologia* and the *Florida*.



country life, love, jealousy, passion, and generally the whole range of subjects which human nature finds amusing and exciting.<sup>1</sup>

This work is most wondrously realistic, written with a vigour and exuberance that are decidedly inspiring, and by an author who had a very great general command of luxuriant language, and a really remarkable power of accurate and vivid observation of details; but the general setting and tenor of the novel are pure romance.

The scene is laid in what are called Thessaly and Greece, "but they are not the Greece or Thessaly of geography, any more than the maritime Bohemia of

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<sup>1</sup> The view that the work was published anonymously is approved by Schanz (§ 554), but has been doubted by Rohde (p. 90.2) on the ground of the tell-tale *Madaurensem* in xi 28. The *᾽Ονος* is not indeed by Lucian—chronological difficulties and Cobet have settled that—but it is written by a man who, like Lucian, held to common-sense, and jeered at all fantastic extravagance. The most probable view would see in it a short parody on the two first books of a writer mentioned by Photius, one Lucius of Patrae, who composed a whole volume of *Μεταμορφώσεις* in which he took, or seemed to take, the subject quite seriously. The author of the *᾽Ονος* appears to have made this Lucius the hero of his own story, and to have represented all his adventures as ridiculous; and, moreover, to have given to the world some indication of who that Lucius was, though unfortunately we cannot, with our present manuscripts and defective knowledge, discern his identity. The narrator, who is also the hero, says (*᾽Ονος* c. 55), 'My name is Lucius, my brother's is Gaius. The other two names we have in common *καὶ γὰρ ἐγὼ καὶ ἱστοριῶν καὶ ἄλλων εἰμὶ συγγραφεὺς, ὃ δὲ ποιητὴς ἐλεγείων ἐστὶ, καὶ μάντις ἀγαθὸς· πατὴρ δὲ ἡμῖν Πάτραι τῆς Ἀχαΐας.*' The efforts of Rohde to discover who this author is are ingenious but futile. He thinks (*Über Lucian's Schrift*, Δούκιος ἢ ᾽Ονος, Leipzig, 1869) the most likely person is Δεύκιος, son of Mestrius Florus (Plut. Symp. vii 4), who also appears as an interlocutor in the Plutarchean dialogue, *De facie in orbe Lunae*.



Shakespeare," says Mr. Glover (*Conflict of Religions in the Early Roman Empire*, p. 228) most justly. Thebes, we learn with some surprise, is on the sea (4.11 fin.).<sup>1</sup>

The tales are mostly the short tales meant for entertainment pure and simple, which we find in all languages, and which in Greece were associated with Miletus (see Excursus I). A number of these Apuleius has strung together<sup>2</sup> on the slender thread either of their being the actual experiences of the hero turned into an ass, or of his having heard them during his period of transformation.<sup>3</sup> The tone of the eleventh book changes wholly, from the phantasmagoria of the realistic *comédie humaine*, to the religiosity of a *converti*; and in that book Apuleius so awkwardly mixes himself and his hero together that not only is Lucius of Corinth our old friend Lucius of Corinth (c. 20, 26), but his native place is

<sup>1</sup> This geography was no doubt good enough for the Romans, who had already been familiar with it from the *Amphitruo* of Plautus (159). Many years ago Rohde (*Griech. Roman*, p. 299, note 1) and Dr. Mahaffy (*Greek World under Roman Sway*, p. 294 ff.) protested against such scholars as Hertzberg who took the stories of the novel as evidence of the state of northern Greece in the time of the Antonines; and Dr. Mahaffy made merry over the brilliant society (2. 4, 19) of that splendid city Hypata (which can never have been of any importance after its destruction by the Aetolians), and over the sumptuous wild-beast and gladiatorial show which was intended to be given at—empty Plataea (4. 13 ff.).

<sup>2</sup> Cp. Met. 1. 1 *At ego tibi sermone isto Milesio uarias fabulas conseram auresque tuas beniuolas lepido susurro permulceam.*

<sup>3</sup> The only character who comes into two of the stories is the girl, Charite, to whom the tale of Cupid and Psyche was told when she was carried off by the robbers, and who afterwards is the protagonist in the melodramatic story of passion, constancy, and vengeance at the beginning of the eighth book.

Madaura (*mitti sibi Madaurenssem sed admodum pauperem*, c. 27 fin.).<sup>1</sup> The difference of tone is almost inexplicable to modern readers. Perhaps Apuleius felt that if he had finished up his story in the very reprehensible way which the author of the *Ὀνος* had adopted, the book would have been a complete failure in a literary society which was outwardly at least respectable, as being regulated in conformity with the real respectability of Antoninus Pius and his designated successor Marcus Aurelius; but that by adding a

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<sup>1</sup> It has been actually proposed by Goldbacher, an excellent and accomplished scholar, to alter *Madaurenssem* to *mane Doriensem*. But this emendation cannot be entertained for a moment. Nor can we assume it to be 'an obvious interpolation,' due to the popular idea that what was related in the *Metamorphoses* all actually happened to Apuleius himself, as Monceaux holds (*Apulée*, p. 299). Rohde (p. 80) thinks that Apuleius desired to be known, and considers that he published the book under his own name, and that the absence of his name from the subscriptions of the books of the *Met.* in the principal ms. (F) is due to accident or carelessness. Burger (*Hermes* 23 (1888), p. 496) thinks that the work was published anonymously, as the young writer, even with all his vanity, might well have doubted the reception it would receive; but that he inserted an indication of the real authorship which would escape the casual reader, but could be used to prove that real authorship in case the work was a success. If this is so, it is at all events a less elusive and absurd indication than the wonderful cryptograms under which more recent writers are supposed to have concealed their identity. Perhaps, however, the simpler explanation may be that Apuleius, in the eagerness with which he was reproducing the circumstances of his own conversion, forgot himself for the moment, and let the book go forth without subjecting it to any such severe scrutiny as would detect the inconsistency of his own nationality with the assumed circumstances of the hero of the story. It is surely the experience of many writers, especially those that write with vigour and dash, to have sometimes made some slip at which they marvel when it is brought up in judgment against them, and their attention becomes riveted upon it.

religious conversion at the end of the varied scenes of mostly disreputable life, he, as it were, gave some sort of a moral tone to what was really a series of 'realistic' sketches. Probably the eleventh book is a tribute to the respectability and religious feelings of Roman society, and based on certain temporary emotions which Apuleius may have experienced himself. The last book would then have made amends for the reprehensible nature of some of the stories, and "given a face" to the work, which in its essence and intention was nothing more than a series of amusing and frivolous stories.

But there is an argument in favour of the anonymous publication which is far stronger than the fact that the Florentine ms. does not explicitly attribute the *Metamorphoses* to Apuleius, though the *Apologia* and the *Florida* are given under his name. It is that no mention whatever of this work, which contains so much about witches and magic, appears to have been made at the trial of Apuleius for magic. Rohde (*op. cit.* p. 89) argues that the accusers may not have known of the work, even if published under the name of Apuleius: for it was published in Rome; and, we may add, it was published by a young and unknown writer, and there is no evidence of its having had any great immediate success,<sup>1</sup> so that it *may* not have

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<sup>1</sup> The earliest mention of it seems to be a censure by Septimius Severus of Clodius Albinus (who died in 197) that he *inter milesias Punicas Apulei sui et ludicra litteraria consenesceret* (Capitol. Clod. Alb. 12. 12). Albinus himself seems to have written Milesian tales, perhaps trying to imitate Apuleius, but with indifferent success (ib. 11. 8). No doubt, the writings of Pliny and Martial (see Valette, p. 13) were eagerly sought after in the provinces (Plin. Ep. 9. 11 :



reached Africa. Again, he says that it could not have had much weight, and for that reason may not have been mentioned by the prosecution; for Lucius was not a practiser, but a victim, of magic; and in any case, the book is such sheer romance that it could not have influenced any reasonable being. Recollecting the reputation for magic which existed to some extent at the time and which gradually developed to large proportions round the name of Apuleius, we feel some doubt on this point; and the outcry which seems to have greeted Apuleius when he named some men suspected of magic,—declaring that “if one particle of self-interest in his marriage can be proved against him, they may say that he is a worse magician than Carmendas, or Damigeron, or Moses, or Jannes, or Apollobeches, or Dardanus, or any other magician from Dardanus or Hostanes onward”<sup>1</sup>—would seem to prove that very little account was taken by popular opinion of the connexion in which any allusion was made to things magical. The names of magicians or of magical arts were mentioned by a man, and that was considered sufficient to stamp him as a magician. It appears to me most improbable that the accusers, if they could have brought forward the novel, would have refrained from doing so, as it most certainly

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Mart. 7. 88; 8. 72); but that was only when they were famous men. The anonymous *Metamorphoses*, even with the compromising *Madaurensem* in it, probably did not attract much immediate attention; but later, when Apuleius became a well-known literary and scientific man, long after his trial, and a less respectable Emperor arose, the book may have begun to attain its wide reputation.

<sup>1</sup> Apol. 91 init. *vide quæso, Maxime, quem tumultum suscitavit, quoniam ego paucos magorum nominatim percensui.*



would have created prejudice against Apuleius, much more than his verses about tooth-powder and such trivialities (Apol. 6: 9, &c.); and if they did so, it is quite inconceivable that Apuleius would not have refuted any charge which could have been based upon it, as it would have been a fairly easy point to dwell upon and to handle effectively. It is noticeable also that in the two passages of the *Florida* where Apuleius enumerates the variety of his writings, no mention is made of his immortal *Milesia*.<sup>1</sup> No doubt, when Apuleius had married and settled down, and become the fashionable lecturer and the Platonic philosopher of Africa, and an authority on scientific matters connected with fishes, trees, agriculture, medicine, astronomy, arithmetic, music, in short on everything in heaven and earth,<sup>2</sup> he was not very anxious to make any parade of his early work of unquestionable genius but most questionable respectability. So he left the work anonymous, as far as we have any knowledge of Apuleius from his own writings. The authorship of course gradually became known; but whether it was ever publicly acknowledged during the lifetime of Apuleius, we have no certain means of determining.

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<sup>1</sup> Flor. 9, p. 37 Oud. and 20. 97 *canit enim Empedocles carmina, Plato dialogos, Socrates hymnos, Epicharmus modos, Xenophon historias, Crates (codd. Xenocrates) satiras: Apuleius uester haec omnia nouemque Musas pari studio colit.* It is perverse of a distinguished scholar like Burger to suppose that *historias* means 'tales,' or anything else except 'histories'; and to hold that in respect of Xenophon the allusion is to the tale of Abradates and Panthea in the *Cyropaedia*. We know from Priscian (ii. 482. 2; cp. i. 250. 18) that Apuleius wrote an *epitome historiarum*.

<sup>2</sup> See below, § 5.

We think it not wholly improbable that the authorship may have been disclosed, and the work have commenced its great vogue, at the accession of Commodus.<sup>1</sup>

## 2.

For four or five years, then, Apuleius practised in the courts at Rome, and seems to have been tolerably successful. It was there probably that he came to a consciousness of his great command of language; and with his quick sympathy with every kind of intellectual interest, and his delight in exhibiting his powers, it was only natural that his ambition should direct itself to the career of a public rhetorician. We know from Philostratus the great enthusiasm and glory which attended these rhetoricians (cp. Rohde *Der Griech Roman*, p. 293), and we know it from Apuleius' own experience also. A successful rhetorician held a most distinguished position in general society, and was fêted and honoured by States and Emperors. I believe that Apuleius had some idea of adopting this profession when he returned from Rome to Africa about 155. But he did not settle down in his old home, or even in Carthage: he could not rest from travel,<sup>2</sup> and we next hear of him as on his way to

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<sup>1</sup> Apuleius wrote another novel called *Hermagoras*, which is mentioned by Priscian 1. 85 (Keil) *Apuleius in I Hermagorae* "visus est et adulescens honesta forma quasi ad nuptias exornatus trahere se in penitiorem partem domus": cp. also 1. 111; 1. 135; 1. 279 *aspera hiems erat omnia ningue canebant*: 1. 528. Fulgentius 112. 10 (Helm) *Apuleius in Ermagora ait*: "pollincto eius funere domuitionem paramus."

<sup>2</sup> Apol. 73 *utpote peregrinationis cupiens impedimentum matrimoni aliquantisper recusaueram*.

Alexandria,<sup>1</sup> and falling ill at Oea, a town on the coast near the modern Tripoli. This was the native place of the young man Pontianus, with whom he had lived during the last period of his residence at the University of Athens (see above, p. xiii). Apuleius stayed at the house of certain of his friends called Appii. Pontianus, who was about twenty-one, had been studying at Rome, but had returned to Oea because his mother, Pudentilla (who was then a widow and very rich), had told him that she proposed getting married,<sup>2</sup> and Pontianus considered it advisable to see that his mother did not marry some one who would make away with all her money, and thus deprive him and his brother of their legitimate expectations. Pontianus called on Apuleius and renewed their friendship. The latter seemed to Pontianus the very person whom his mother should marry, and was urged to come and stay at their house; and there is a touch of realistic humour in the way Apuleius describes the manœuvres of Pontianus (Apol. 72) to secure that he shall pay them a long visit. He went to their house, and remained there a considerable time, giving some public lectures,<sup>3</sup> helping

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<sup>1</sup> He plainly went to Oea from the west; as he would not have gone to that town at all if he had gone straight from Rome to Alexandria. It is on this ground that it seems probable that he returned to his native province from Rome before he started on the new journey to Alexandria.

<sup>2</sup> She had not any definite suitor in mind; but she had been advised by her physicians that her health would be improved if she entered again on the married state (Apol. 69).

<sup>3</sup> Apol. 55 *sed abhinc ferme triennium est cum primis diebus quibus Oeam ueneram publice disserens de Aesculapii maiestate*. This lecture



Pontianus and his young brother in their studies, and meanwhile re-establishing his own health. About a year after his arrival at Oea he gave a public lecture (Apol. 73) which was a brilliant success; so much so, that the people of Oea begged him to accept the freedom of their city, and to settle down amongst them. In the enthusiasm of his success he was definitely asked by Pontianus to accept his mother in marriage. Though she was nearly ten years older than Apuleius, he had had many opportunities of testing her merits, "the dowry of her virtues," as he gracefully says (c. 73); and, though still eager for travel, he consented to the proposal. Pudentilla was equally willing, and so the marriage was arranged, and was fixed to take place as soon as Pontianus, who was engaged to a daughter of one Herennius Rufinus, was married, and his young brother Pudens had assumed the dress of manhood.

Immediately after Pontianus had married, his uncle and his wife's relations began to urge him to try to have the engagement between Apuleius and

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seems to have won great fame and was widely read. It is just possible that it may have been the same as the lecture referred to in c. 73, which was delivered a year after his arrival; but this requires us to stretch the phrase 'the early days of my stay in Oea' to an abnormal extent, and will compel us to estimate the whole sojourn of Apuleius in Oea at four years, and not three. Still, however, it is possible. Then we must suppose Apuleius to have come to Oea in the winter of 154-155; to have remained in the house of Pudentilla till the end of 155 or beginning of 156, when he delivered this great lecture and became engaged to her; to have married her probably in the latter half of 156; and to have been accused towards the end of 158. Thus we shall be able to explain *abhinc ferme triennium*.



Pudentilla broken off, for fear, as would seem, that the latter, who appears to have been deeply attached to Apuleius,<sup>1</sup> would settle all her fortune on him. However, Apuleius behaved handsomely, and persuaded Pudentilla to make a will leaving the bulk of her property to her sons in the event of her having no further issue<sup>2</sup> (c. 91), and succeeded in reconciling the mother to her children (c. 93). Pontianus is stated to have been sincerely sorry for his conduct, and to have begged pardon of Apuleius (c. 94). Apuleius and Pudentilla were then married in Pudentilla's seat in the suburbs of Oea<sup>3</sup>—a procedure which was looked on askance, and was made a ground of accusation in the trial.

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<sup>1</sup> It may be here said that there is some reason to suppose that the marriage was a happy one: cp. Sidonius Apollinaris ii 10. 5 *sisque oppido meminens quod olim Marcia Hortensio, Terentia Tullio, Calpurnia Plinio, Pudentilla Apuleio, Rusticiana Symmacho legentibus meditantibusque candelas et candelabra tenuerunt*; though of course the words *Terentia Tullio* would seem to show that the learned bishop's information on the domestic life of distinguished literary men was not always very minute and accurate.

<sup>2</sup> Apol. 91: This possibility of Pudentilla's having further issue disproves the view that would make her older than Apuleius states she was, viz. a little over forty.

<sup>3</sup> The reasons are given in c. 88. Pudentilla had already bestowed a considerable largess on the people when Pontianus was married, and when Pudens assumed the *toga virilis*. She did not wish to be put to a similar expense on the occasion of her own marriage. Besides, both she and Apuleius (and it was natural, as they were not in their first youth) desired to escape all the cumbrous ceremonial and entertainments connected with a fashionable marriage in the city. But general opinion, it would seem, did not approve of marriages *in villa*. In the *Cupid and Psyche*, Venus mentions among the irregularities of Cupid's marriage the fact that it was performed *in villa*: cp. 6. *impares enim nuptiae et praeterea in villa sine testibus et patre non consentiente factae legitimae non possunt uideri*.

But the relations of Pudentilla did not relax their opposition. They had lost the support of Pontianus, and accordingly could not for the moment do much, as he appears to have been a young man of good disposition and some force of character. But within about a year he died; and then they worked on his young brother to attack his step-father. At first the brother-in-law of Pudentilla, Sicinius Aemilianus, appears to have urged his advocates to deliver a violent invective against Apuleius, when the latter was arguing some case on behalf of his wife<sup>1</sup> before the Assize Court at Sabrata (some 60 miles west of Oea on the coast), which was presided over by the proconsul, Claudius Maximus. They accused him of being instrumental in bringing about the death of Pontianus, and of being addicted to the practice of magic.<sup>2</sup>

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<sup>1</sup> Apol. 1 *nam, ut meministi, dies abhinc quintus an sextus est, cum me causam pro uxore mea Pudentilla aduersus Granios aggressum de composito necopinantem patroni eius incessere maledictis et insimulare magicorum maleficiorum ac denique necis Pontiani priuigni mei coepere.* It is not clear who the Granii were, whether they were the parties in the case concerning Pudentilla—it was doubtless a civil case about property—or were counsel for Sicinius Aemilianus. The latter seems the more probable supposition. In the former alternative, we must suppose the interests of Sicinius to have been in some way involved, and that he instructed counsel to defend those interests.

<sup>2</sup> This was probably in 158. Claudius Maximus succeeded Lollianus Avitus, who had been consul in 144, and, according to the rule in force at this time, could hold the proconsulship of Asia or Africa about thirteen years later (see above, p. xi, n. 3). But as the interval between the consulship and proconsulship seems to have varied from ten to fifteen years, we cannot regard these dates as absolutely certain, though no other dates seem to meet all the circumstances of the case so well. This Claudius

Apuleius at once turned on them, and vehemently asked that he should be arraigned definitely on these charges. The accusers were frightened and dropped the former charge; but they did arraign him on the charge of magical practices, and the trial came on within a week before the same Court. In an age when the belief in magic is rife, no charge is easier and more readily believed by the people. It is a charge which admits of invective rather than proof, as Apuleius very justly says (*Apol.* 2); and Apuleius was certainly interested in so many branches of science, had been initiated into so many mysteries and rituals during his travels, had no doubt talked so much theosophy, which he considered to be the doctrines of Plato, and, in addition, had probably made himself so obnoxious by a not too humble opinion of himself and his learning, that there was distinctly good reason that he should endeavour without delay to dispel the calumny. This is no place to give a detailed account of the able and self-confident speech, the only forensic speech which we have remaining from Imperial times, in which Apuleius refuted all the idle charges which were brought against him. It is vigorous and effective, with very few of the affectations of style to which Apuleius was addicted; and there can be no doubt that it was successful in securing his acquittal.

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Maximus appears to have been legatus of Pannonia Superior in 154 (see a diploma in *C.I.L.* iii, p. 881). Whether he was the incomparable Claudius Maximus, the Stoic philosopher, who helped to mould the character of Marcus Aurelius (*Meditations* 1. 15), must remain undecided. It seems improbable.



## 3.

But he had lost his popularity at Oea. His adversaries, old inhabitants of the district, had represented him as a maleficent adventurer; and, in any case, he himself must have felt that his powers called for a larger field than a comparatively small provincial town. He migrated to Carthage, and appears to have made that his home for as long as history allows us to trace his life. He continued his profession of public lecturer at Carthage, and became the most honoured and most popular literary man in the whole province. We have a large number of 'elegant extracts' from his lectures or orations, or whatever those elaborate compositions are to be called; and those 'elegant extracts' he, or some excerptor, called *Florida* (ἀνθηρά) or Flowers.<sup>1</sup>

These 'Flowers' have about them a calm, polished stateliness and an elaborated finish which appeal to anyone who admires ornateness and carefulness in literary execution; but it must be said that they are quite destitute of any depth of thought, though this was but natural in compositions addressed to a popular audience. Still there are some well-worked pieces of no little descriptive power and of most artificial, yet charming, simplicity. I venture to reproduce one, on the death of the comic poet Philemon (Flor. No. 16), retaining the alliterations, assonances, and other artificialities as well as I can. Apuleius is apologizing for not having continued on

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<sup>1</sup> See Gellius Praef., § 6, who mentions a number of similar fancy titles which authors gave to their miscellanies.



the next day a disquisition which had been interrupted by rain. He met with an accident just after the breaking-up of the meeting, and had to go to the *Persianæ aquæ* to recruit. On his return he tells of the circumstances which followed a similar interruption in a reading by Philemon:—"You all know the character of his genius: let me now tell you in a few words of his death; or perhaps you would wish me to say something about his genius."

Philemon was a poet of the Middle Comedy, and composed plays for the stage at the same time as Menander. He competed with him, possibly as an inferior, but certainly as a rival, for he often defeated him—one is ashamed to say. You may find in him many sallies of wit, clever complications in his plots, admirably contrived recognitions,<sup>1</sup> characters suited to the subject, maxims applicable to real life, the gay portions not sinking below comedy, the grave portions not soaring into tragedy. We rarely find seductions in his plays: the failings of his human characters are venial, their loves congenial.<sup>2</sup> In him, too, as in the other playwrights, we have the lying procurer, the sighing lover, the sly slave-boy; the cajoling mistress, the coercing wife, the indulging mother; the uncle to scold, the friend to uphold, the soldier bold; gorging parasites, grasping parents, saucy street-girls. By these merits he had long held an eminent position in comedy.

On one occasion he had given a reading of part of a play which he had recently composed; and it happened that he had already come to the third act, wherein, as is usual in comedies, he had delightfully quickened the interest of his hearers, when

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<sup>1</sup> Reading *agnitus* with Casaubon. Perhaps '*dénoûments*.' The mss. give *adgnatos*. Colvius read *ac nodos*, but *ac* does not suit with the general asyndeta of the passage. Leo (Archiv xii. 98) conjectures *narratus*.

<sup>2</sup> Reading with Leo *tuti* (for *ac uti*) *errores*, *concessi amores*, lit. 'errors that did not bring ruin, love-affairs that were permissible.'

a sudden shower of rain, just as occurred lately in my case with you, compelled an adjournment of the collected audience and the projected reading. However, he promised, at the request of many present, that without making any break he would finish the recitation on the ensuing day. Accordingly, next day an immense crowd gathers with the greatest eagerness: each one tries to get as near the front as possible: the late comer makes signs to his friends to keep a seat for him: those at the extremity complain that they are pushed out of the sitting accommodation altogether: the whole theatre is packed and there is a great crush. When quiet was attained,<sup>1</sup> the people begin, those who had not been present to ask about the previous portion of the play, those that had been present to go over what they had heard, and all, when they had the beginning in mind, to await the sequel. Meanwhile the day went on, and Philemon did not come as had been arranged; some grumbled at the poet for being late, the greater number made excuses for him. But when the delay became unreasonable, and there was no sign of Philemon, some of the more energetic members of the audience were sent to summon him; and they found him lying dead on his couch. He had ceased to breathe and had just become stiff. There he was reposing on his reading-couch in the attitude of thought: he had his fingers still in the fold of the manuscript, his face down on the book he had been reading; but he had no breath of life in him; he was forgetful of his book, and thought not of his audience. Those who had come in stood still for a space, moved by the marvel of such an unexpected event and such a beautiful death. Then they returned to the people, and announced that Philemon, the poet, who was being expected to finish in the theatre an unreal narrative, had at his house completed the real drama of life: his words to the world were, 'be happy' and 'your hands,' to his friends, 'be sorry' and 'your tears': yesterday's shower was a premonition of their weeping: his

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<sup>1</sup> I venture to read *quieti* for *queri*.

play had reached the funeral knell before it reached the marriage bell: and thus, as a most excellent poet had ceased to tread the stage of life, they should go straight from the theatre to his burying, and lay now his ashes in the grave, thereafter his poems in their hearts.

#### 4.

It is from these *Florida* that we obtain the few remaining notices of Apuleius, and his career at Carthage. In 163 A.D. he delivered a panegyric on the proconsul of the day, Scipio Orfitus, a fragment of which is contained in Flor. 17.<sup>1</sup> Some time before 169, the date of the death of Verus, in the fulness of his reputation, he delivered a valedictory address to a governor called Severianus, which is preserved in Flor. 9.<sup>2</sup> In Flor. 16 he thanks Aemilianus Strabo,

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<sup>1</sup> Apuleius speaks of it as *hoc meum de virtutibus Orfiti carmen* (p. 82, Oud.), and the prose is indeed 'numerous prose' or unmetrical verse. We shall have something to say in the section on the style of Apuleius about this poetically coloured prose of the rhetoricians of the day. Servius Cornelius Salvidienus Scipio Orfitus (to give him his full style and title) had been consul in 149, and was proconsul in 163: see the Inscription on the triumphal arch at Oea in C.I.L. viii. 24.

<sup>2</sup> The allusion to *favor Caesarum* (p. 40, Oud.) fixes the date as prior to 169, when Verus died. The statement that the reputation of Apuleius was *integra et florens per omnes antecessores tuos* would seem to suggest a time nearer to 169 than to 161; for Apuleius cannot have considered his connexion with proconsuls to have begun before the time of Lollianus Avitus in 157 (Apol. 94): so this Severianus can hardly have been the P. Aelius Severianus who was governor of Cappadocia in 162, and killed by the Parthians in that year (see Schiller, *Röm. Kaisergeschichte* 639); more probably he is the M. Sedatius Severianus, of whom Mommsen gives some account in C.I.L. iii. 1575. Of his son Honorinus there does not seem to be any information.



who had held the consulship in 156,<sup>1</sup> and had previously been his fellow-student,<sup>2</sup> for the interest Aemilianus had taken in recommending that a public statue should be erected in his honour at Carthage. In support of this Aemilianus had drawn attention to the statues and other honorary distinctions which other peoples and other cities had bestowed on Apuleius,<sup>3</sup> and urged that the fact of his having 'undertaken' the position of *sacerdos prouinciae*—an office which was very troublesome and expensive, on account of the games which the priest was expected to exhibit—gave him a claim to receive from Carthage the honour of a statue; and Aemilianus undertook to pay for it.<sup>4</sup> We

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<sup>1</sup> p. 74, Oud. Aemilianus was consul suffectus in 156: see *Acta Arualium*, C.I.L. vi, 2086. 67. In the same year Serius Augurinus was consul ordinarius, and he was proconsul of Africa in 170. So, perhaps, if the expectations of Apuleius were realized (*uir consularis, breui uotis omnium futurus proconsul*), which is uncertain, Aemilianus may have been proconsul in 171.

<sup>2</sup> p. 73, Oud. *iura amicitiae a commilitio studiorum eisdem magistris honeste incohata*. If we suppose Aemilianus to have attained the consulship at the normal age of thirty-three, he would have been born in 123, and thus would have been almost an equal in age with Apuleius.

<sup>3</sup> Flor. 16, p. 73 *quin etiam commemorauit et alibi gentium et ciuitatum honores mihi statuarum et alios decretos*. We have no particulars as to what these were: but we know that Apuleius, though having his home in Carthage, often lectured elsewhere. Flor. 18, p. 86, Oud. *qui penes extrarios saepenumero promptissime disceptauit*; ib. 91 *ubique enim me uestrae ciuitatis alumnum fero, ubique uos omnimodis laudibus celebro*, &c.

<sup>4</sup> Flor. 16, p. 73, Oud. *immo etiam docuit argumento suscepti sacerdotii summum mihi honorem Carthagini adesse*. Notice that Apuleius 'undertook' the priesthood: cp. St. Augustine Ep. 138 (vol. ii, p. 534, Migne) *An forte ista (honours in the State) ut Philosophus contempsit* (sc. Apuleius), *cui sacerdos Prouinciae pro*

cannot fix the date of his tenure of the priesthood, but it was probably about 165. It may have been in the course of his upward career that he undertook this duty, which his wife's great wealth would have enabled him to perform with distinction, and which, in its opportunities for display, was a post that he would have filled with splendour, and one which would serve to advance him in public estimation. We can gather nothing further about the life of Apuleius, and we do not know when he died.

### 5.

Perhaps a word or two should be said on the philosophical works of Apuleius. That *On the God of Socrates* is the best known. It is really a popular lecture on the doctrine of Spirits (*daemones*) intervening between God and man. His definition of these Intermediate Spirits is famous. He says (c. 13) they are "in nature animal, in intellect rational, in mind subject to emotion (*passiua*), in material airy, in duration eternal. The first three characteristics they have in

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*magno fuit, ut munera ederet uenatoresque uestiret et pro statua sibi apud Oenses locanda, ex qua ciuitate habebat uxorem, aduersus contradictionem quorundam ciuium litigaret.* This latter portion of St. Augustine's letter is interesting, as it shows that Apuleius did not deem it unworthy to solicit such honours himself; and indeed he actually did in the concluding portion of Flor. 16, where such solicitation is couched in the most grave and courtly language. For the onerous nature of the priesthood Rohde (Rh. Mus. 40. 69) refers to Wilmanns 1233a, where in 362 Iulius Festus Hymetius is praised (among other services to the province of Africa) *quod studium sacerdotii prouinciae restituerit ut nunc a competitoribus adpetatur quod antea formidini fuerit.*

common with men; the fourth is peculiar to themselves; the fifth they share with the immortal gods; but they differ from them in being subject to emotion (*passione*).” They are the messengers of the gods to men, and the agents by which the gods act upon men; and conversely they notify to the gods the prayers and offerings of men. Amongst these is each man’s guardian angel. Such was the *δαίμων* of Socrates. It was a Spirit of Prohibition, not of Instigation, in his case; for Socrates “as a man of singularly perfect character was himself ever ready to perform all fitting duties, and so needed no one to urge him thereto; but it checked him when he was entering on any course under which danger lurked” (c. 21). We should then each of us worship the Spirit that directs us, *qui cultus non aliud quam philosophiae sacramentum est* (c. 22). The lecture is attractive and graceful; but it was on a trite theme. The doctrine of *δαίμονες* was an old one. It is found as early as Hesiod (*Works* 122–6), and was more fully developed by Pythagoras. It had been much in vogue since Plutarch’s admirable writings on the subject.<sup>1</sup> The lecture is preceded in the manuscripts by two prefaces, which really belong to the *Florida*, and have accidentally become joined to the philosophical treatise.<sup>2</sup>

Less interesting are the two books *De Platone et eius Dogmate*—short popular summaries setting forth what Apuleius held were Plato’s views on Nature and

<sup>1</sup> Especially *De defectu Oraculorum* and *De Facie in Orbe Lunae*.

<sup>2</sup> Cp. Schanz *Geschichte der röm. Litteratur*, § 563.



Morals. The first book begins with a brief biography of Plato, whose life had apparently by this time "won its way to the fabulous." Then follows an account of the Platonic theories of the World and the Soul, mostly based on the *Timaeus*. The second book, addressed to 'Faustine fili,'<sup>1</sup> is devoted to Plato's views on Ethics and Politics, and draws largely on the *Gorgias*, *Republic*, and *Laws*. Whatever merits these books may have had as popular synopses, they have practically none now, and are very dull reading. The treatise *περὶ ἑρμηνείας*, which used to be regarded as the third book, is a treatise on Formal Logic, and is Aristotelian and not Platonic. It is generally held to have been written by some grammarian who wanted to add to the two books of Apuleius a treatise on Dialectic which Apuleius had promised (1, 4, fin.). It has been suggested that the attribution of the work to Apuleius is due to the author having used his name as an example (c. 4). The treatise is mentioned by Cassiodorus.<sup>2</sup>

The treatise *De Mundo* is a translation of the pseudo-Aristotelian treatise, *περὶ κόσμου*. The Greek work is addressed to a certain Alexander.<sup>3</sup> Apuleius

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<sup>1</sup> We do not know who he was. The translation of the *περὶ κόσμου* is also addressed to him. We suppose that he was a pupil of Apuleius, or a young friend in whom he took an interest—not an actual son of his by Pudentilla. For *filius* as an address by an elder to a younger see note to 6. 22.

<sup>2</sup> Cp. Hildebrand, p. xlv; Goldbacher in *Wiener Studien* vii (1885), pp. 253–277; Schanz, § 562.

<sup>3</sup> Probably Tiberius Julius Alexander (cp. Mayor on *Juv.* 1. 130), nephew of Philo, who accompanied Corbulo in his Parthian War; see Mommsen, *Provinces*, ii. 168.

alters the dedication to *Faustine fili*,<sup>1</sup> leaving an impression that he wished the treatise to be regarded as an original work of his own and not merely as a translation.<sup>2</sup> He makes a few additions, e.g. chapters 13 and 14 (on the winds), which are taken from Gellius 2.22, and the interesting personal note, which gives evidence of his travel, c. 17, *vidi et ipse apud Hierapolim Phrygiae non adeo ardui montis vicinum latus natiui oris hiatu reseratum et tenuis neque editae marginis ambitu circumdatum*: cp. Strabo, xiii. 629–630. There has been much discussion as to whether the translation is or is not by Apuleius; but it is generally agreed now that it is his work. The view that Apuleius wrote both the Greek and Latin versions is not any longer held.<sup>3</sup>

Another translation by Apuleius is that of the *Phaedo* of Plato (Sidon. Apoll. 2. 9. 5). It is quoted twice by Priscian.

Apuleius wrote many treatises on *quaestiones naturales* as well in Greek as in Latin (Apol. 36. 40), which were no doubt compilations and handbooks. We hear especially of his treatises on Fishes (*ib.* 38); and he seems to have made some original investigations also in Zoology (*ib.* 33). These compilations may possibly have been the same as the *quaestiones coniuiales* to which

<sup>1</sup> So Thomas: or *Faustine mi* Goldbacher. The mss. give *mihi*.

<sup>2</sup> Cp. the end of the Preface, where he adds the words *Aristotelem . . . et Theophrastum auctorem secuti*.

<sup>3</sup> See Teuffel-Schwabe, § 367. 6: Schanz, § 564. On the Greek original cp. Zeller *Eclectics* (Eng. Trans.) 125 ff.

Macrobius (7.3.23), and Sidonius (9.13.3) refer.<sup>1</sup> He also wrote on Medicine (Apol. 40. 45), on Astronomy, Arithmetic, Music; a treatise *De Republica*; and various poems.<sup>2</sup> The *Asclepius*, a translation of a Greek original, is universally rejected as having been erroneously attributed to Apuleius.<sup>3</sup> Most critics reject also the *Physiognomonica*, published by Valentine Rose.<sup>4</sup> No one now dreams that either the fifth century herbal *De Herbarum Medicaminibus*, or the fragment of the *De Remediis salutaribus*, had any connexion with Apuleius.

The wide and quick sympathy which Apuleius displayed with all sorts of intellectual pursuits of course prevented any really minute knowledge of any of them. Most of his works appear to have been translations or compilations. Some of them

<sup>1</sup> Macrob. 7. 14. 4 *censet Epicurus ab omnibus corporibus iungi fluore quæpiam simulacra manare* has been long ago by Brant compared with Apol. 15 (= p. 18. 7 Helm).

<sup>2</sup> For the poems cp. Apol. 6. and 9; Flor. 18. 91 (hymn to Æsculapius). Possibly *hoc meum de uirtutibus Orfiti carmen* (Flor. 17. 82) refers to the prose eulogy from which this is an extract rather than to a separate poem. The 'Asianic' rhetoricians liked to represent their declamations as 'poems,' cp. Himerius, quoted by E. Norden, *Kunstprosa*, p. 429. There is a metrical translation (very corrupt) of an obscene passage from Menander's Ἀνεχόμενος also attributed to Apuleius; see Bährens, *Poet. Lat. Min.* iv, p. 104. For the other treatises see Schanz § 569.

<sup>3</sup> It was known to St. Augustine, but he does not mention it as the work of Apuleius, and the manuscripts do not name him as the author. Lactantius did not know the Latin version, and quotes from the Greek.

<sup>4</sup> *Anecdota Graeca et Graecolatina* i. 59, 170. Rose defends its genuineness. E. Kelter (*Apulei quæ fertur Physiognomonica quando composita sit*, Kiel, 1890) has proved that it was not composed before the fourth century.



indeed seem like popular works, or even school books, written by a man who had a great name and fame for something quite different from the subject of which the works treated; and we may suppose that the author and the publishers knew that the mere name of the author would be safe to ensure a sale.

We wonder that Apuleius was ever regarded as a *Platonicus nobilis* (St. Augustine, Civ. Dei 8.12, p. 374, Goldb.). He was certainly a famous rhetorician, and his Platonism may have been taken by the public on his own estimation (Apol. 10 and 65 fin.). The success of Apuleius with his age seems, as Mommsen has said of the success of Cicero, to resolve itself really into the deeper problem of language, and the effect of language on the mind. He belonged, like Favorinus, to the set of those whom Rohde calls "Theatre Philosophers" (*Griech. Roman*, p. 321), and Philostratus οἱ φιλοσοφῆσαντες ἐν δόξῃ τοῦ σοφιστεῦσαι. He learned a little philosophy, as he learned a little of everything else, enough to talk about it gracefully and brilliantly. But if he was little of a philosopher, he had a very wide general culture even for his own age, in which there was such a great diffusion of knowledge; and no doubt he took an eager interest (*curiositas*) in those studies to which he applied himself, as long as no great difficulties presented themselves, and as far as they could be used for showy effect. But it was distinction, glory, popular success, which were the real ends sought by this cultivated, splendid, and somewhat exotic man of the world. His philosophy and his science were, like the adornments of his

person, little more than the stock-in-trade of the fashionable sophist. He was certainly not the man to be a martyr<sup>1</sup> for any philosophical or theological creed.<sup>2</sup>

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<sup>1</sup> Cp. St. Augustine, Civ. Dei 8. 19. The saint seems to assume that Apuleius was certainly a magician, and was too cowardly to do otherwise than deny the charge, *seque aliter non uult innocentem uideri, nisi ea negando quae non possunt ab innocente committi*. This shows the strength of the prejudice which associated magic with his name—the same spirit which saw the magician in Michael Scott, Roger Bacon, and even Pope Sylvester II. It may here be noticed that Apuleius is credited with having been bitterly hostile to the Christians, and that the ferocious description of the wife of one of the masters into whose hands Lucius fell was supposed to portray a votary of that religion, 9. 14 *nec enim uel unum uitium nequissimae illae feminae deerat, &c.*, especially *tunc spretis atque calcatis diuinis numinibus in uicem certae religionis mentita sacrilega praesumptione dei quem praedicaret unicum, confictis obseruationibus uacuis fallens omnis homines et miserum maritum decipiens matutino uino et continuo stupro corpus manciparat*. But this is slender evidence to support the charge. Apuleius may have meant a Jewess. The reference to Christianity is rightly held to be doubtful by Lightfoot, *The Apostolic Fathers* II. i, p. 532.

<sup>2</sup> The personality of Apuleius could not be better sketched than it has been in Mr. Pater's *Marius the Epicurean*, chap. xx. The whole dinner scene there described is a masterpiece—among the guests the street-arab young prince, Commodus; the elegant and eminent rhetorician and *littérateur*, Apuleius; the anonymous tenor who chanted the (Lucianic) *Halcyon*; the earnest and thoughtful Marius. The perfect urbanity coupled with love for display which the man of letters exhibited during the feast, and again the readiness with which, when the company had broken up, he set forth to the sympathetic Marius his view of Intermediate Spirits, portray at once the constant mover in distinguished society, the curious pryer into the mystical and the supernatural, and the facile expounder of picturesque theory. The whole chapter is deserving of study by anyone who desires to see the complex personality of Apuleius depicted to the life by a consummate artist.

PROBABLE CHRONOLOGY OF THE KNOWN EVENTS IN  
THE LIFE OF APULEIUS.

A.D.		
125	about	Born at Madaura.
140	„	Goes to school at Carthage.
143	„	Goes to the University of Athens.
149	„	Meets Pontianus (born about 133).
150	„	Goes to Rome.
152-154	„	Between these years writes <i>Metamorphoses</i> .
155 (beginning)	about	Returns to Africa.
155 (end)	„	Starts for Alexandria.
156-158	„	Lives at Oea.
157	„	Marries Pudentilla (born about 116).
158	„	Trial for magic. Leaves Oea for Carthage.
163 (certain date)		Delivers panegyric on Scipio Orfitus (Flor. 17).
165	about	Possible date of his holding priesthood.
168	„	Delivers valedictory address to Severianus (Flor. 9).
171	„	Thanks the proconsul Æmilianus for recommending that he be granted a public statue (Flor. 16).



## CHAPTER II

### THE STORY OF CUPID AND PSYCHE

*Assem para et accipe auream fabulam.*—PLINY.

#### 1.

THE names, Cupid and Psyche, applied to the chief characters in this story, seem at first sight to indicate that an allegorical significance is intended to be conveyed; and, true enough, from the time of Fulgentius (the fifth century) down to Zeller the story has been supposed to have some ulterior meaning, and to be something more than a mere story. Zeller says: "The longing of the fallen soul for re-union with its Good Spirit (or with the Divine) forms the theme which, in the well-known narrative of Amor and Psyche (which, however, did not originate with him), is set forth by Apuleius in the manner of a story."<sup>1</sup>

Yet it must be allowed that the indications of any such allegory in the story, outside the names, are the very slightest. The utmost that can be adduced is that Psyche suffers reproach and punishment from certain abstractions called Routine (*Consuetudo*), Anxiety, Sadness (6. 8, 9); that Sober-mindedness (*Sobrietas*) is an enemy of Venus (5. 30);

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<sup>1</sup> *Phil. der Griechen*, iii. 2<sup>d</sup>, p. 228, 1903. See Excursus II.

and that the child of Cupid and Psyche is called Pleasure (*Voluptas*, 6. 24). The chief defect in an allegorical interpretation of any story, that each interpreter explains it differently, appears in the present case.<sup>1</sup> Just a shadow of allegory may have hovered before the mind of Apuleius, owing to Plato and to the Alexandrine poets. It is, however, now generally acknowledged that no consistent allegorical interpretation is to be applied to the story in detail.

The story is to be regarded rather as a mere fairy-tale, tricked out with all the airs and graces of Apuleian style. Look at it in that point of view, and everything becomes plain, especially the dramatic setting of the whole story—an old woman

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<sup>1</sup> One has only to look through the various allegorical explanations of the story in Hildebrand (I. xxviii–xxxviii). To some the story merely depicts the relation of Passion and the Soul, and the purification of the Soul through suffering. Cupid thus appears as the Earthly Love: but to Hildebrand and others he is the Heavenly Love. His union with the Soul in its innocence is dissolved by the force of base desires and jealousies (the wicked sisters); but the Soul regains Love through suffering—the cause of the suffering being Venus, who, if you please, is Fate. To Fulgentius (see *Excursus II*) she was Lust, and the wicked sisters were the Flesh and Free Will, and Cupid was both the Earthly and the Heavenly Love. Morbach supposes that the story inculcates conjugal fidelity, and that it is derived from the mysteries (this seems to be now held by Gruppe, *Gr. Myth*, 871): and Hildebrand also thinks it is ultimately traceable to the mysteries, and especially to the mysteries of Isis: and he even goes so far as to hint that the whole *Metamorphoses* is a work of edification (xxxviii). In this he had in a manner been preceded by Beroaldus and Warburton, for whose fanciful speculations as to the hidden significance of the *Metamorphoses* as a whole the curious reader may be referred to Dunlop's *History of Prose Fiction*, i. 105–107, ed. Bohn.

(*delira et temulenta anicula*, 6. 25) tells the tale to a girl who has been carried off by robbers, in order to amuse her and take her mind off the trouble into which she has fallen; and the way in which at the end the whole narrative is jocularly treated, and the main thread of the novel is resumed without any indication of seriousness,<sup>1</sup> precludes the supposition that Apuleius regarded it as a work of edification. And that the basis of the tale is one taken from fairy-land is evident from the beginning, which is a stereotyped form of fairy-tales in all languages (4. 28 init.): "Once upon a time there were a king and queen, who had three beautiful daughters."

The basis of the tale which Apuleius adopted was perhaps something like this: A prince has by some malign power been transformed into one of the lower animals; during the night, however, he regains his original shape.<sup>2</sup> He obtains the love of a girl, but under the condition that she is not to ask to see his face, or (as some forms of the story have it) to know his name. If he retains the love of this girl for a specified time, the spell that is on him will be dissolved. Or it may be that an intimacy is formed between a god and a mortal woman, or between a fairy woman and a mortal man—but on the same condition, that the mortal is not to see the

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<sup>1</sup> 6. 25 *astans ego non procul dolebam mehercules quod pugillares et stilum non habebam qui tam bellam fabulam praenotarem. Ecce confecto nescio quo gravi proelio latrones adueniunt, &c.*

<sup>2</sup> This is the feature on which the wicked sisters dwell in Mr. Morris's version of the tale in his *Earthly Paradise*.



face or to learn the name. The mystic prohibition is the essential point. That prohibition is always broken. The union is dissolved. After many troubles on both sides, and acts of faithfulness and devotion, the pair are re-united and live happy ever after. A familiar instance of this kind of story is "The Singing, Soaring Lark" in Grimm's "Household Tales" (No. 88, vol. ii, p. 5, ed. Bohn). Stories more or less like this are found in all lands. Mr. Andrew Lang (*Custom and Myth*, pp. 64-86) finds them in India, North America, Wales, Zululand, and elsewhere. It may be desirable to give two examples—one taken from Mr. Lang (p. 66), and one from Friedländer (*Sittengeschichte Roms*, I<sup>6</sup>, p. 550 f.).

"The oldest literary shape of the tale of Psyche and her lover," says Mr. Lang, "is found in the Rig Veda." It is a dialogue between Urvasi (a fairy) and Pururavas (a mortal man). The full story is given in the Brahmana (= prose ritual portion) of the Yajur Veda, and is thus rendered by Max Müller:—"Urvasi, a kind of fairy, fell in love with Pururavas, and when she met him she said: Embrace me three times a day, but never against my will, and let me never see you without your royal garments, *for this is the manner of women.*"<sup>1</sup>

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<sup>1</sup> On the strength of this clause, and many similar examples among the most various peoples, even the Ojibways, Mr. Lang (p. 72) supposes the story of Pururavas to be an aetiological myth 'told to illustrate, or sanction, a nuptial etiquette.' Similarly, Mélusine (Lang, p. 76) will only abide with her husband 'dum ipsam nudam non viderit.' It is owing to the fact that similar customs are so very widespread that Mr. Lang objects to Liebrecht's view that the clause 'for this is the custom of

Mr. Lang continues the story in his own words: "The Gandharvas, a spiritual race, kinsmen of Urvasi, thought she had lingered too long among men. They therefore plotted some way of parting her from Pururavas . . . To make Pururavas break the compact [*i.e.* of never being seen naked by her], the Gandharvas stole a lamb from beside Urvasi's bed: Pururavas sprang up to rescue the lamb, and, in a flash of lightning, Urvasi saw him naked, contrary to *the manner of women*. She vanished. He sought her long, and at last came to a lake where she and her fairy friends were playing *in the shape of birds*. Urvasi saw Pururavas, revealed herself to him, and, according to the Brahmana, part of the strange Vedic dialogue was now spoken. Urvasi promised to meet him on the last night of the year: a son was to be the result of the interview. Next day, her kinsfolk, the Gandharvas, offered Pururavas the wish of his heart. He wished to be one of them. They then initiated him into the mode of kindling a certain sacred fire, after which he became immortal and dwelt among the Gandharvas."<sup>1</sup>

Another story is that of Tulisa, in a collection of Indian stories of Somadeva Bhatta (see Dunlop, *Hist. of Prose Fiction*, i. 110. 2, and Friedländer l. c.). Tulisa was the daughter of a poor wood-cutter, and

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women' is a mere stop-gap, introduced at a late period into the Vedic narrative to account for the prohibition, the meaning of which had been forgotten.

<sup>1</sup> Cp. the immortalizing of Psyche in Apuleius *Met.* 6. 23: *porrecto ambrosiae poculo 'sume' (inquit Jupiter) 'Psyche, et immortalis esto.'*

was asked by a voice at a fountain three times to be his bride. At the third asking she said her father must decide. The voice promised vast wealth, and the father consented. On the marriage-day costly presents appeared in the wood-cutter's cottage; the bride was led richly adorned to the fountain; a ring appeared in the air, which her father was ordered to place on the bride's finger; a palanquin with invisible bearers carried off the bride to a castle, her parents following; the palanquin entered the castle, and the parents returned home and became vastly wealthy.<sup>1</sup>

Tulisa lived happily in her splendid palace. She had every luxury, and servants played music to her (as the invisible attendants did to Psyche), and told her stories in genuine Oriental style. Unlike Psyche, she saw her husband each night. But she was forbidden to leave the palace. One day she saved a squirrel who was pursued by a beast. But she longed for human intercourse. An old woman appeared before the castle, and Tulisa allowed her to climb in. She asked Tulisa if her husband had eaten off the same dish. She said no; and that night she asked her husband to eat off the same dish: he pretended to do so, but ate nothing. A second old woman appeared, and asked her if her

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<sup>1</sup> The jealousy the wood-cutter's wealth excited, his persecution, the death of the inhabitants of the country by snakes, the intercession of the wood-cutter with his daughter's mysterious husband, who ordered the snakes to heal their own fatal bites, may be omitted, as breaking the thread of the story, and being just possibly later additions.



husband had chewed a betel-nut and given it to her to eat (a mark of love). She had to deny this; and on asking her husband about it he returned an evasive answer. A third old woman appeared, and asked if her husband had ever told his name, and said he could not love her if he did not do so. She asked her husband to tell his name; but he adjured her, as Lohengrin adjures Elsa, to desist from asking it, as it would bring trouble upon her. She persisted. He led her to a river and again begged her not to persevere in her request, but in vain. He slowly went into the river, continuing his requests, until he was up to his neck in the water; and as she persisted in her demands, he cried, "My name is Basnak Dau"; for a moment a snake's head appeared on the surface, and then sank.

Tulisa suddenly found herself back in the old cottage in her old rags, and her parents in the same poverty as in the time before their prosperity. They had to return to wood-gathering. Once falling asleep and awaking suddenly Tulisa heard two squirrels talking. One said that the mother of Basnak Dau had lost all her power when he became King of the Snakes, but had regained it when the mortal to whom he was wedded had been induced to ask persistently for his name—a course to which she had been persuaded by the Queen's confederate Sarkasukis. The other squirrel (which was the one rescued by Tulisa) asked how Basnak Dau was to recover his power, and was told that Tulisa must cross a broad river full of snakes, seek

the nest of the bird the Huma, and carry its egg in her bosom until it is hatched: then she must go to the Queen and perform all her commands under the penalty of being eaten by snakes. Finally, when the egg of the Huma is hatched, the new bird will pick out the eyes of the green snake which is coiled round the Queen's neck, and then Basnak Dau will recover his kingdom.

Tulisa faithfully carries out these injunctions, helped and encouraged by squirrels. On arrival at the Queen's palace, she is ordered to perform the following tasks:—(1) In a high-walled court to collect the perfume of countless flowers—bees do it for her: (2) from a bowl of seeds to make a splendid ornament—squirrels bring each a jewel and take away a seed. The squirrels then inform her that Sarkasukis is at hand, and can only be prevented from entering the palace by the burning of certain herbs. Tulisa burns the incense until the young Huma is hatched. This picks out the eyes of the Queen's snake, and her power is at an end; she and Sarkasukis fall dead; and Basnak Dau is led in by a long train of genii, squirrels, and snakes, and he and Tulisa live happy ever after.

Let one more story be added, a Welsh one, told by Prof. Rhys (cp. Lang, *op. cit.*, p. 82): “The heir of Corwrion fell in love with a fairy. They were married on the distinct understanding that the husband was not to know her name, and was not to strike her with iron. Unluckily the man once tossed her a bridle, the iron bit touched the

wife, and she at once flew through the air and plunged headlong into Corwrion lake.”<sup>1</sup>

## 2.

These stories have been set forth at somewhat undue length, in order that it may be seen that the main theme of the tale of Cupid and Psyche is one of considerable antiquity, and that in various times and various places it assumes various forms. A story<sup>2</sup> on this theme Apuleius had either heard or read; and he elaborated it in his own peculiar style, and possibly with additions from other popular tales, into the charming narrative which seems to have obtained no little popularity in his age, and has been admired ever since. It is a true gem, as Mr. Pater says, among the mockeries of the ‘golden’ book.

The writer of the model which Apuleius used is

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<sup>1</sup> This prohibition about the iron, as Mr. Lang points out, is due to the fact that the fairy bride was the representative of the Stone Age, and seems to have abhorred the metal which wrought its downfall.

<sup>2</sup> It is uncertain whether one is justified in supposing that a single story formed the basis of the narrative of Apuleius. Friedländer (p. 544 at the end) supposes that Apuleius may have borrowed from another form of the story the fourth labour of Psyche—for three is the usual number, though Tulisa has only two; but, even supposing Friedländer is right, that does not preclude *one* version having been the basis, and this and other features being accretions. Mr. Pater, however (*Marius* i. 61), seems to hold the other view—“With a concentration of all his finer literary gifts, Apuleius had gathered into it [the tale of Cupid and Psyche] the floating star-matter of many a delightful old story.”



unknown, and we may with Schaller<sup>1</sup> call him *x*. The question is—How much of the Apuleian story is due to *x*, and how much to Apuleius?

Schaller seems to assign a very considerable portion of the merit of the work to *x*, whom he regards as a Greek rhetorician of the first century B.C.; but his grounds do not seem very strong. The chief one is the reminiscences of the Alexandrine poets which appear in the tale. He holds also that we must assume some *x*, as he thinks that it is impossible to suppose that the mind which conceived and wrote such a coarse sentence as 5. 30, *cui saepius in angorem mei paelicatus puellas propinare consuesti*, or 6. 22 (Jupiter's speech), could have written the beautiful 4. 28, *novo caelestium stillarum germine non maria sed terras Venerem aliam uirginali flore praeditam pullulasse*.<sup>2</sup>

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<sup>1</sup> *De Fabula Apuleiana quae est de Psyche et Cupidine*—Glogau Dissertation, 1901. This is a learned and careful work, though in some respects it is difficult to agree with the author's deductions.

<sup>2</sup> Schaller gives other contrasted passages. Further he says, p. 61: "Videmus his locis (5. 30: 6. 22) rhetorem frigidum sordida et impura verba misere tornantem: ceteris autem quos modo attuli locis quanto studio, quanta diligentia, quanto ut ita dicam amore singulae res excogitatae et compositae sunt, quam lepide Amor illuditur!" This opinion is somewhat subjective: and one finds it difficult occasionally to agree with Schaller's judgments as to what is artistically excellent or the reverse. While heartily agreeing with his praise of the description of Psyche's beauty (4. 28, see above), and the lovely chapter which describes her first sight of Cupid (5. 22), we cannot subscribe to such a harsh judgment as this:—"Vide enim quam stolidè post Psychae orationem (4. 34) continuetur *Sic profata uirgo conticuit ingressuque iam ualido pompae populi prosequentis sese miscuit*." The words *conticuit* and *iam ualido* simply and effectively mark the courage

But the argument that two passages, because they are different in matter and style, could not have been written by one and the same literary man is an unsafe one. Never was there a more genuine sophist who could turn his pen to any conceivable theme than Apuleius. His unquestioned writings prove it. He himself speaks of his *desultoria scientia* (Met. 1.1), by which he was able, as a circus-rider leaps from horse to horse, to pass from one subject to another:<sup>1</sup> and he boasts, not quite unreasonably, of his great versatility.<sup>2</sup> Further when one reflects that the same man wrote Met. 10. 20–22 and 11. 15, we need not be surprised at his being able to handle any variety of theme. Almost anything intellectual or artistic interested him; his *curiositas*<sup>3</sup> was intense; his learning was great:

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of the maiden. Nor can I see any special carelessness (*quam neglegenter haec sunt dicta*, p. 64) in 5. 13, “*His uerbis et amplexibus mollibus decantatus maritus.*” Not much is to be said for the clause in the way of either praise or blame. The word *mollibus* seems happily chosen; and *decantare* ‘to bewitch’ (cp. 3. 18) is not too artificial.

<sup>1</sup> This seems to be the meaning of the much-discussed phrase, see E. Norden, *Kunstprosa*, 603. 5.

<sup>2</sup> See Florid. 9, p. 37, Oud. : Hippias prided himself on his skill in many handicrafts, *sed pro his* (says Apuleius) *praeoptare me fateor uno chartario calamo me reficere poemata omnigenus apta uirgae* (i.e. epic poems), *lyrae, sacco, cothurno, item satiras ac griphos, item historias varias rerum nec non orationes laudatas disertis nec non dialogos laudatos philosophis, atque haec et alia eiusdem modi tam graece quam latine, gemino uoto, puri studio, simili stilo* : cp. also Florid. 20, p. 98, Oud. : *Canit enim Empedocles carmina, Plato dialogos, Socrates hymnos, Epicharmus modos (gnomas conj. Rohde), Xenophon historias, Xenocrates (Crates conj. Rohde) satiras: Apuleius uester haec omnia novemque Musas pari studio colit, maiore scilicet uoluntate quam facultate*; cp. above, xxiii note.

<sup>3</sup> 1. 2 : 2. 6 : 7. 14 : 9. 12 and often.

his knowledge of Greek and Latin equal to that of anyone of his time: and his desire to display his gifts very considerable. In short, he had the qualities which afterwards produced the most famous rhetorician of his day: so one does not see any *a priori* reason why he should not have infused, not only elegance and ornament, but also a few touches of satire and mockery, into the bare outline of a household tale which attracted his fancy.

### 3.

But what really transformed the household tale into the beautiful narrative as we have it was the application of the name Psyche to the (probably) anonymous "king's daughter" of the original. Indeed Psyche appears as merely such in the beginning of the Apuleian tale. Who thus applied the name cannot be proved. It may have been the assumed *x*; but there is not any evidence that it was, even if we assume that there is some shadowy evidence for the existence of an *x*. The probability is that it was Apuleius himself who hit upon this happiest of happy conceptions. (See Otto Waser, in Roscher's *Lex. der Mythol.* vi. 3239). His Platonic<sup>1</sup> studies (such as they were) and his knowledge of Alexandrine literature<sup>2</sup> had made him familiar with the connexion

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<sup>1</sup> Cp. Plat. *Phaedrus* (246 B, C: 255 C, D).

<sup>2</sup> The poems of Meleager on Eros and Psyche (see Excursus III) represent in a mythological way the power of Passion over the Soul, and the resistance the Soul at times makes thereto, but do not seem to press the allegory further. This tyranny of Passion, too,



of Eros and Psyche: and if the thought struck him to apply to the anonymous heroine of the household tale the name of Psyche, it would at once suggest Cupid, who would bring with him Venus and all the Olympian circle. The story would, when thus elevated, lend itself to all manner of elaborate and picturesque treatment; it would suggest subjects for his gift of pictorial representation, such as the voyage of Venus across the sea, the fairy palace, the description of the god of Love, and many such ἐκφράσεις (see below, Chapter III); and enable any portion of the whole range of mythology which was thought appropriate to be pressed into the service of the narrative. This introduction of the Olympian circle serves not only for elaborate description, but also (and perhaps especially) for the purpose of mockery, in which (as we may gather from Lucian's *Dialogues of the Gods*) the age seemed to take a pleasure. In the absence of any evidence to the contrary, it is not unreasonable to suppose that it was to a man of great talents, such as Apuleius, that this very clever and brilliant idea occurred, and that he worked it out with all his multifarious gifts of vivid imagination and elaborated style into the graceful story which has delighted all ages of culture ever since.<sup>1</sup>

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seems indicated by several works of art: see Baumeister's *Denkmäler*, figs. 1575, 1577; Daremberg et Saglio, figs. 5840, 5841; and the figures on pp. 79 and 81 of Jahn-Michaelis. There is an elaborate list of ancient works of art, representing Cupid and Psyche, in Otto Waser's article on 'Psyche,' in Roscher's *Lexikon* vi. 3240-3255. Apuleius' work seems to have had no effect on later Roman art.

<sup>1</sup> The story cannot have been in circulation under the names

The form of the story, as Apuleius learned it, probably represented the mysterious husband as a snake, something like Basnak Dau in the story of 'Tulisa' (see above, p. xlix). The way in which this difficulty is dealt with by Apuleius is most ingenious. Eros is often spoken of in the poets as a very formidable god, cruel as a beast—δεινότατον θεῶν (Alcaeus 13 B): γλυκύπικρον ἀμάχανον ὄρπετον (Sappho 40): κακόν ἐντι τὸ θηρίον (Bion 4. 13): Ἔρωτα πάντων δυσμαχώτατον θεῶν (Euripides, Frag. 430). Accordingly Apollo, who was (as our author confidentially tells us) in league with both Cupid and the author of the Milesian tale (cp. Apul. Met. 4. 32), is represented as composing a terrible mock-heroic oracle, that Psyche is to be given over to the most fearsome of monsters, a winged snake

*saeuum atque ferum uipereumque malum  
qui pinnis uolitans super aethera cuncta fatigat.*

In fact, the real snake of the original has been transformed into a metaphor. In accordance with the literal tenor of the oracle, the sisters (5. 17, 20) are represented as suggesting that the husband is a dreadful snake (though not a winged one); but Psyche finds him to be *omnium ferarum mitissimam dulcissimamque bestiam* (5. 22). Such is the way in which the transformed prince of the original has been adapted to the

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of Cupid and Psyche in the time of Ovid, or he must surely have seized on a theme which would so admirably lend itself to that kind of artistic treatment of which he was and still remains the chief master. Hildebrand (I. xxix) notices this, but thinks the story in Ovid's day as yet rested in 'in gremio mysteriorum.'

<sup>1</sup> For other examples of a snake-bridegroom, see Friedländer, pp. 554, 555, and cp. Lang, *Custom and Myth*, p. 81.

change of treatment required by the introduction of Olympian divinities. No one will deny its ingenuity and attractiveness.

Venus, too, has to play an unusual part; but her transformation is also effected with no little skill. Her jealousy of Psyche comes in naturally, and may have been a motive in the original story, like the Queen's in Grimm's (No. 53) "Little Snow-white." At any rate she has to take the part of the persecuting Queen, which appears in so many fairy-tales; and Apuleius represents her as a Roman lady of fashion, living a luxurious and 'fast' life, incapable of bearing any annoyance, ungovernable in temper, and cruel to her servants. She is much more violent than the Aphrodite in Lucian's *Dialogues*. Indeed her *ira* is so marked that it has been supposed by some commentators that Apuleius intended that her "Wrath" should be regarded as the dominating factor of the whole story.<sup>1</sup> But such an idea is only thought into the narrative. Apuleius did not compose his narrative according to any one central idea like that: he merely wished to elaborate a popular

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<sup>1</sup> See Schaller, p. 57: "In Xenophontis fabula [i.e. the novel of Habrocomes and Anthea by Xenophon of Ephesus, who seems to have lived in the second or early third century A.D.] amantes propter Veneris iram calamitatibus obstringuntur, Apulei fabulam totam Venus irata moderatur." Similarly, Klebs most ingeniously suggested that the novel of Petronius was a comic representation of what resulted from the "Wrath" of Priapus: cp. Petron. 139; and see Klebs' *Apollonius aus Tyros*, p. 313, note: and in *Philologus*, 1889, p. 628. But, however ingenious this theory may be, the probability is that the novel of Petronius is a parody, in a manner which appealed to the society of Nero's court, of the regular romantic and sentimental novel: see Heinze in *Hermes* 34 (1899) 494-519.



tale into a love-story in his own peculiar artificial way, and to add (after the fashion of the time) a certain amount of mockery of the divinities of the old religion. A good deal of the delineation of Venus seems to be taken ultimately from Apollonius Rhodius, especially her conversations with Juno and Ceres. These latter divinities are like Roman matrons of high respectability, who, quite calm and full of common sense in dealing with their fellows' troubles, take a feline delight in putting their claws into a member of the same high social circle, by giving the most aggravating good advice.<sup>1</sup> The ingenuity of Apuleius has used their introduction to give one of his most beautiful descriptions, that of the farm-temple, or perhaps rather farm-shed, where all the instruments of agriculture lay in disorder (6. 1): to elaborate one of those stately prayers so characteristic of the religious syncretism of the age (6. 4, where see note), which none could compose better than himself: and to introduce a cynical remark on the policy of the Olympian divinities, well known from Euripides, that none will thwart his fellow's will, but always stands aloof.<sup>2</sup> Ceres and

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<sup>1</sup> For a most delicious example of feline amenities in the higher circles of Olympus, see the Dialogue between Hera and Leto in Lucian, *Dial. Deor.* 16.

<sup>2</sup> Hipp. 1328: θεοῖσι δ' ὧδ' ἔχει νόμος· | οὐδεὶς ἀπαντᾶν βούλεται προθυμία | τῇ τοῦ θέλοντος ἀλλ' ἀφιστάμεσθ' αἰεί. M. Croiset (*Lucien*, p. 215) contrasts the mockery of the gods found in Lucian and in the comedians. As regards Lucian, he says: "Au fond, chacune de ses plaisanteries, jusqu'aux plus légères, était une objection, tandis que celles d'Aristophane, bien plus irrévérencieuses souvent, n'étaient pourtant que des plaisanteries." Well, almost every-

Juno sympathize with Psyche, but will not help her, though kindly action on behalf of the persecuted hero or heroine in popular tales generally is rewarded.<sup>1</sup>

Cupid is represented in an attractive way as the naughty, mischievous boy of the Alexandrines just having grown to manhood, whom his mother (as parents do) still persists in regarding as a child (cp. 5. 31). When the narrative comes to the place where the mystic prohibition is given,<sup>2</sup> no adequate reason can be assigned why Psyche should not see

thing in the way of mockery of the Olympian gods in Apuleius is pleasantry and 'chaff,' and not bitter or polemical. He cannot have thought them worth attack. Another example of mild cynicism is perhaps 6. 18, that Charon and even the great god Dis do nothing for nothing.

<sup>1</sup> For example, in "The White Snake," Grimm, No. 17, where the hero is helped by fishes, ants, and ravens whom he had befriended; and in Tulisa, who is helped by the squirrels. But we find elsewhere, too, in the Apuleian story, an indication that interference with other folks' business is inadvisable: thus Psyche is not to help the old ass-driver, or the drowning shade, or the weaving women in the lower world. To lend aid there would be *inlicita pietas* (6. 18). It is a hard, but profound and true, saying that *pietas* may be *inlicita*.

<sup>2</sup> Mr. Lang (Introd. to Adlington's Translation, Bibl. de Carabas, p. xli) says: "In Apuleius the prohibition seems to be understood as a device of Cupid's for making love anonymously and without offending Venus": cp. lxxxi; "Cupid keeps himself dark, as a young marquis in a novel marries under an assumed name, that his bride may not disclose the glories of his birth and state and get him into trouble with his family." This may be so, but it hardly appears. Psyche in her mountain palace was not likely to come into contact with Venus: and Cupid's doings were enough public property in his own circle to admit of the sea-mew knowing all about them, even before the catastrophe. Mr. Lang notices many cases from different parts of the world of taboos on married people, whereby they were not allowed to see one another.

the face of Cupid; there is no case here of a prince transformed into a beast whose retransformation into a man cannot be effected if he is seen. So Apuleius (if he thought of the matter at all) had to steer over the difficulty as best he could. Accordingly he indicates darkly that evil will follow upon the violation of the prohibition at the hands of *Fortuna* (5. 5: 5. 11), that hidden power that plays so large a part in the Romances of later Greek literature.<sup>1</sup> In the original tale very probably the lover himself helped his lady-love when she had to perform the tasks imposed on her by her persecutor.<sup>2</sup> If this is so, this feature is cleverly modified by Apuleius, who makes the help given to Psyche by the ants, the reed, and the eagle<sup>3</sup> to be directly influenced

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<sup>1</sup> Cp. Rohde *Der griech. Roman* 276 ff. See note on 5. 5. A Greek tragedian (Wachsmuth thinks Æschylus) considers Fortune as lord of the gods—

πάντων τύραννος ἡ τύχη 'στὶ τῶν θεῶν,  
τὰ δ' ἄλλ' ὀνόματα ταῦτα πρόσκειται μάτην·  
μόνη διοικεῖ γοῦν ἅπανθ' ἡ βούλεται.

(Nauck, p. 938)—and Fortune is the malevolent power which persecutes Lucius during the whole period in which he is concealed in the ass's form: cp. 4. 2: 7. 2, 3: 7. 25: 9. 13: 11. 15, 25 and often.

<sup>2</sup> As in the case of "The Little White Dog," a Danish story, or "The Wolf-prince," a Swedish story cited by A. Kuhn in Friedländer 557. Conversely, when the circumstances require it, the lady helps her lover directly in his tasks, as in the case of Medea.

<sup>3</sup> No reason is assigned why the tower 'breaks out into sudden utterance,' 6. 17. But no doubt by the time that Apuleius had got as far as the tower, he, like his readers, was ready to assume, without any explanation, the animation of everything, and thus simply reproduced the course of the original fairy-tale; though



by the desire of the whole creation, including even Ceres and Juno (5. 31 fin.), to assist and stand well with Cupid.<sup>1</sup>

Psyche has nothing of a philosophical abstraction or of the Idea of the Soul about her; indeed she herself has a soul 5. 6: 5.13.<sup>2</sup> She is simply the usual princess of fairy-tales, only perhaps more graceful and simple—of surpassing beauty, of no little royal courage (cp. 4. 34, 35), but at the same time endowed naturally with the charming and affectionate trustfulness and clingingness of youth, though too prone to curiosity (6. 21  *rursum perieras, misella, simili curiositate*), and easily led astray by her sisters, who pretended the deepest affection for her. Till her downfall she is *simplicissima* (5. 24: cp. 5. 18  *ut pote simplex et animi tenella*), but after that she becomes crafty enough, and assumes the spirit of a man (6. 5  *Quin igitur masculum tandem sumis animum*), though retaining a most ardent and lover-like affection for Cupid. Nothing could be more natural or attractive than what she says (6. 20)

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doubtless his skill in composition gave the tower a clearer and more lucid speech than he may have found in his model. In fairy-tales the most unlikely things become vocal. Mr. Lang notices that in a Zulu tale the hero's *spittle* speaks. Mr. Morris makes the speaker the unburied ghost of one who says

I was a Queen like thee long years ago,  
And in this tower so long have lain alone.

<sup>1</sup> Cp. 6. 10, 11: 6. 13  *nec me praeterit huius quoque facti auctor adulterinus*; cp. 6. 12  *divinitus inspirata . . . arundo*: 6. 15 the eagle had helped Cupid before.

<sup>2</sup> In 6. 15  *innocentis animae* only means 'of the poor soul,' i.e. poor creature.

when she thinks she has brought back from the Lower World a box containing some of Proserpine's divine beauty, and determines to open it: "Well, I *am* foolish to have divine beauty here in my hand and yet not take the tiniest taste of it for myself and thus become attractive to my beautiful lover" (*Ecce (inquit) inepta ego divinae formonsitatis gerula, quae nec tantillum quidem indidem mihi delibo, vel sic illi amatori meo formonso placitura*).

There is nothing remarkable in the way Apuleius treats of the two sisters, except the quite able rhetorical speeches he puts into their mouths, the manner in which they, like many similar strong-minded ladies, bully their parents (5. 11), and the incorrigible and amusing realism with which the author of the *Metamorphoses* describes the little, old, bald-headed husband of the first, who keeps his house all bolted and barred, and the rheumatic, gouty, much be-poulticed husband of the second (5. 9, 10).

The minor characters of the story call for little remark. The king and queen of the tale are the usual father and mother of fairy-tales, who have no further function than to be the affectionate parents of the principal characters; though their grief is represented by Apuleius with a self-restraint that loses nothing in intensity (cp. 4. 35). Pan (5. 25) is the kindly and experienced old god—though he says he is but a "country bumpkin" (*rusticanus et upilio*)—who is at times appealed to by lovers;<sup>1</sup> and he exhibits the rhetorician's knowledge of the

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<sup>1</sup> As in the pastoral *Thalysia* of Theocritus (vii. 103 ff.).

symptoms of love-sickness which appear elsewhere.<sup>1</sup> Jupiter is the genial "President of the Immortals," who keeps the company in order as well as he can, and boasts of his good fortune in love, and is anxious to spread his conquests farther in that realm. The figure is familiar from Lucian.<sup>2</sup>

#### 4.

It would be lost labour to attempt to apply the 'higher criticism' to the story in detail, and essay to separate what is due to the original fairy-tale from what is due to the additions of Apuleius. But, perhaps, we should not err in supposing that all this mockery of the gods is due to Apuleius, the author who was contemporary with Lucian.<sup>3</sup>

Another feature which must certainly be attributed

<sup>1</sup> See Hildebrand's notes (p. 877) on Apul. Met. 10. 2 and Rohde, *Griech. Rom.* p. 157, with the notes.

<sup>2</sup> Deorum Concilium: Dial. Deorum 2.

<sup>3</sup> Such is the character of Venus all through the tale. See above, p. lvii, and especially 5. 28-31. The conclusion of the story (6. 22-24), too, is all comic, reminding one of the feast in Lucian's *Icaromenippus* 27. There is a genial note of quiet humour in Apollo's being represented as obliging the author by giving his oracle in Latin, though he was a Greek and an Ionian god, and at Miletus too, because (as it would seem) Apuleius was writing a Milesian tale (*Apollo quamquam Graecus et Ionicus, propter Milesiae conditorem sic Latina sorte respondit* 4. 32). For Milesian tales, see Excursus I. Similarly genial is the business-like advertisement for the lost Psyche which Venus gives Mercury to proclaim abroad throughout all peoples (6. 7, 8), with its notice of the exact spot in Rome where Venus will give the discoverer the seven kisses as a reward, and the accurate specification of the seventh kiss.



to Apuleius is the frequent mention of terms of Roman Law. We have seen that Apuleius studied law at Rome (cp. Met. 11.30). Most of the references to legal phraseology are given by Schaller, p. 58, e.g. 4.32 *iustitium*: 5.26 formula for divorce, *toro meo diuorte tibi que tuas res habeto, ego uero sororem tuam confarreatis nuptiis coniugabo*: 6.4 *legibus, quae seruos alienos profugos inuitis dominis uetant suscipi*: 6.9 Cupid's marriage illegal *impares enim nuptiae et praeterea in uilla sine testibus et patre non consentiente factae legitimae non possunt uideri ac per hoc spurius iste nascetur*: 6.22 *contraque leges et ipsam Iuliam disciplinamque publicam* (cp. 4.30) . . . *existimationem famamque meam laeseris*: 6.23 (all through), the fine for non-attendance at Senate; *Dei conscripti Musarum albo*; . . . *teneat, possideat*; . . . *nec tu, filia, . . . prosapiae tantae tuae statuque de matrimonio mortali metuas. Iam faxo nuptias non impares sed legitimas et iure civili congruas*: 6.24 *Sic rite Psyche convenit in manum Cupidinis*.<sup>1</sup>

Most of the purely ornamental pictures, those ἐκφράσεις which the rhetoricians loved so well, such as the voyage of Venus across the sea (4.31) and her flight to heaven (6.6), are probably due to the skilful and exquisite writer of so many *Florida*; but it is difficult to avoid thinking that the brilliant description of Cupid's palace (5.1) was at least in some measure delineated in the original, though doubtless the description owed much of its splendour—splendour surpassed by nothing in the Arabian Nights—to the genius of Apuleius. The

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<sup>1</sup> For other places in Apuleius where he refers to Roman Law, cp. 2.24: 4.4 (*causariam missionem*): 6.39: 8.24: 9.22, 27: 10.8.

only place in which Apuleius seems to be downright absurd and ludicrous is that untranslatable passage (5. 24 init.) in which Psyche is represented as holding on to Cupid's legs and lifted off the ground by him as he flies away.

## 5.

Such is the nature of the story of Cupid and Psyche as set forth by Apuleius. As far as I know, we cannot be sure that any of the ancient works of art, in which those youthful lovers were represented, has a reference to the Apuleian tale. Most of the statues are given in M. Solomon Reinach's *Répertoire de la statuaire grecque et romaine*, i. 360-361; ii. 459-460 (1906-8). The most famous is the Capitoline statue (i. 361. 2) in which the lovers are embracing one another. It is well reproduced in Baumeister's *Denkmäler*, Fig. 1576. Another Capitoline statue (i. 361. 5 = Baumeister, fig. 1577) represents Psyche in an attitude of supplicating for mercy; but there is no evidence that it must be referred to the Apuleian narrative. For Eros and Psyche in ancient art, detailed information may be obtained in Collignon (M.), *Essai sur les monuments grecs et romains relatifs au mythe de Psyche*, 1877, Fürtwängler's article on *Eros* in Roscher's *Lexikon d. Mythologie*, 1349-1372 (1886), and Waser's section on *Psyche mit Eros* in his masterly article on *Psyche* in the same *Lexikon*, iii. 3237-3255 (1908). Beck, in the introduction to his edition of the *Cupid and Psyche*, xiii.-xxi. (1902), discusses the monuments at some length.

With the Renaissance Apuleius became very popular. There were very many editions of his works between 1469 and 1650; and it was natural that the story of Cupid and Psyche should win favour with artists. As is well known, Raphael adorned the Villa Farnesina with scenes from the story. These are reproduced in an attractive volume: *Raphael and the Villa Farnesina*, by Charles Bigot, with engravings by Tiburce de Mare (Kegan Paul, 1884). The tale has supplied material also to later artists. Thorwaldsen has utilized some of the scenes, e.g. Psyche about to drink the nectar that is to make her immortal (6. 23); Cupid about to awake Psyche from her sleep (6. 21); Psyche just about to open the pyxis (6. 20).<sup>1</sup> Canova's group representing Psyche just awaking in Cupid's arms (6. 21) is a work of singular beauty: I have ventured to give a representation of it as a frontispiece.

The fortunes of the tale in literature have been carefully studied of recent years. H. Blümner has written a long article in the *Neue Jahrbücher für das klassische Altertum* (1903), pp. 648-673, on *Das Märchen von Amor und Psyche in der deutschen Dichtkunst*. Among the poets who have treated the subject freely may be mentioned Wieland (1774), Robert Hamerlings (1882), and Hans Georg Meyer (1899). Comparatively close metrical renderings of Apuleius have been made by Freiherrn von Lincker (1804), C. M. Winterling (1836), and Otto Siebert (1889). There were German

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<sup>1</sup> See J. M. Thiele's *Thorwaldsen* (1832), plates xix, xliii, xlix. In this latter statue Psyche is well represented as wearing the look of one just about to yield to temptation.



prose translations of the tale published in 1780 and 1783 by August Rode, and in 1789 by von Schulze. In French the work of Molière, Corneille, and Quinault, to which Lulli set music, is the most famous of the adaptations of the story. It was produced in 1671. Two years earlier La Fontaine published his version, *Les Amours de Psyché et Cupidon*, professedly based on Apuleius, and written partly in prose and partly in verse. An exhaustive treatise on the adaptations of the story among the Latin nations has been written by Dr. Balthasar Stumfall, *Das Märchen von Amor und Psyche in seinem Fortleben in der französischen, italienischen und spanischen Literatur bis zum 18 Jahrhundert* (Münchener Beitrag xxxix. 1907), to which the reader is referred who wishes to know of Italian and Spanish renderings.

In England a translation of the story by William Adlington was first published in 1566, and frequently reprinted during the next eighty years. It has recently been reissued in the Bibliothèque de Carabas (Nutt, 1877), and has prefixed to it one of Mr. Andrew Lang's most masterly dissertations. It also forms a volume of the *Tudor Translations* (Nutt, 1893), with a lively and suggestive Introduction by Mr. Charles Whibley. Stephen Gosson, an 'histriomastix' before Prynne, says in a work published in 1582 that the *Golden Ass* and other writings "have been thoroughly ransacked to furnish the playhouses in London";<sup>1</sup> and Mr. Collier

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<sup>1</sup> The passage is quoted by Collier, *History of English Dramatic Poetry*, ii. 329. "In his [Gosson's] *Plays confuted in five Actions*, in reply to Lodge, he says, 'I may boldly say it, because I have seen it, that *The Palace of Pleasure*, *The Golden Ass*, *The Aethiopian*

says that *Cupid and Psyche* was mentioned by Gosson as one of the subjects treated by dramatists of the time.<sup>1</sup> We find allusions to the tale in Spenser's *Faery Queene* (1590) iii, 6, stanzas 50-51 and in his *Muiopotmos*, 126 ff. Henslowe's Diary (1600) mentions a *Golden Ass and Cupid and Psyche* as written by Chettle, Decker, and Day. *Love's Mistris*, by Thomas Heywood, published in 1636, is fairly interesting. Apuleius, "with a paire of Asse eares in his hand," and Midas form a sort of chorus; Psiche is daughter of King Admetus of Thessaly; and Cerberus is a character, very solicitous that Charon should get his *naulum* and he himself his 'sopp.' Heywood says: "The Argument is taken from Apuleius, an excellent Morall, if truly understood, and may be called a golden Truth, contained in a leaden fable, which though it bee not altogether conspicuous to the vulgar, yet of those of Learning and judgement, no lesse apprehended in the Paraphrase, then approved in the Originall." In 1637 Shackerley Marmion published a poem in heroic couplets based on Apuleius, called "A Morall Poem intituled the Legend of Cupid and Psyche, or Cupid and his Mistris. As it was lately presented to the Prince Elector." In 1675 Shadwell wrote (in five weeks, as he tells us, not to our surprise) a *Psyche* which is in some slight degree founded on

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*History* [i.e. Heliodorus], *Amadis of France*, and *The Round Table*, bawdy comedies in Latin, French, Italian, and Spanish, have been thoroughly ransacked to furnish the playhouses in London.'"

<sup>1</sup> Collier, *op. cit.* ii, 328. No reference to *Cupid and Psyche* appears on p. 40 of Mr. Arber's ed. of *The Schoole of Abuse*, where Mr. Collier would lead one to expect it.

Apuleius. Duffet, in 1678, wrote a *Psyche debauched*, a travesty of Shadwell's play. William Mason is said to have written a libretto on *Psyche* (as well as on *Sappho*) which was set to music by Giardini, but the *Psyche* was never published nor acted.<sup>1</sup>

Mrs. Tighe's poem *Psyche* (1805), written in Spenserian stanzas, has the merit of smooth versification, but, after the first two cantos, wanders away altogether from the Apuleian tale. This poem is not wanting in imagination; but its importance consists in its having apparently brought the story under the notice of Keats; and thus it may have been indirectly influential in the production of his enchanting *Ode to Psyche*, composed in 1819. One of the most graceful stories in the *Earthly Paradise* of Mr. William Morris (1869) is on Cupid and Psyche; and Mr. Robert Bridges wrote a poem on the subject in 1886, following Apuleius, but with "a gentler handling of motive, and the substitution of Hellenism for Latin vulgarity." Recently (1903) Mr. Charles Stuttaford produced an elegant prose translation of the story; but the prose rendering of the *Cupid and Psyche* in Mr. Walter Pater's *Marius the Epicurean* (1885) (Part I., Chapter 5), such as its beauty and finish, renders any other English prose version somewhat superfluous.

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<sup>1</sup> For several of the references in this paragraph I have to thank my friend Professor Dowden, whose rich stores of learning are ever abundantly at the disposal of any inquirer.



## CHAPTER III

### ON THE STYLE AND LANGUAGE OF APULEIUS

*Unde haec sartago loquendi ?*

PERSIUS.

FROM the time when Thrasymachus, and especially Gorgias, set the fashion of writing an artistic, or rather artificial, prose, there never failed to be in Greece the two classes of writers—those who aimed at a natural and, as we may say, ‘classical’ diction, and those who strove by tricks and graces of composition to solicit the favour and applause of a wider public. That this was the case has been shown in detail in one of the master-works of present-day scholarship, Eduard Norden’s book, *Die antike Kunstprosa*. The two different styles were known as the Attic and Asianic styles in the last two centuries before Christ, and the titles continued till the end of classical times. The elder Seneca (Contr. 1. 2. 23) speaks of the *Asiani declamatores*; Strabo 14, p. 148, says that Hegesias was founder τοῦ Ἀσιανοῦ λεγομένου στύλου παραφθείρας τὸ καθεστηκὸς ἔθος τὸ Ἀττικόν; and Cicero (Brut. 325) gives a clear account of the *genus orationis Asiaticum*.<sup>1</sup>

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<sup>1</sup> It is not pertinent to our subject to trace the *history* of the rise of Asianism and its reaction, Atticism. All material can be found in Blass’s *Die Griechische Beredsamkeit in dem Zeitraum von Alexander bis auf Augustus*, in Jebb’s *Attic Orators*, in E. Norden’s *Antike Kunstprosa*, or in an admirable résumé in Dr. Sandys’s Introduction to his edition of Cicero’s *Orator*.

## I.

The influence of Greece on Rome was always very considerable; but it was much more considerable in the second century of our era than in the first. All the great Latin writers of the time of the Antonines knew Greek very well, almost as well as their own language;<sup>1</sup> accordingly they were very susceptible to the trend of Greek ideas; and, outside the spheres of philosophy and religion, nothing attracted the Greeks more in this age than considerations of art, and especially the art of rhetoric.<sup>2</sup> Indeed, there was hardly anything which Greece ever touched that she did not make artistic. Now the so-called "sophists" of the day—those professors and public lecturers who formed what the Germans, after Philostratus (*Vit. Soph.* 1. 3), call "die zweite Sophistik"<sup>3</sup>—were artists in language. To them the matter of their speeches was of trifling importance; the manner and style in which they were composed and delivered almost everything. The popularity and importance with

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<sup>1</sup> Fronto wrote letters in both Greek and Latin. Gellius, Apuleius (*Flor.* 18. 92), Tertullian, M. Aurelius were all good Greek scholars: and conversely, as we learn from Gellius, Greek sophists such as Favorinus were able to express opinions on the correct usage of Latin words.

<sup>2</sup> The contest between the philosophers and the rhetoricians continued in the Antonine age, as indeed it raged all through classical times: see Fronto 150 and 154, ed. Naber, and E. Norden, *op. cit.* 250, note 1.

<sup>3</sup> The most masterly account with which I am acquainted of the rise and general characteristics of these public declaimers is that of Rohde, *Der griechische Roman*, pp. 288-360.

the public<sup>1</sup> of such rhetoricians as Polemo, Favorinus, and Herodes Atticus can be but imperfectly imagined from the admiration and enthusiasm which to-day greet our most popular vocalists and pianists; and as proof we have only to think of the splendour and pride of Polemo, "who treated cities as his inferiors, Emperors as not his superiors, and the gods as his equals,"<sup>2</sup> and to read the account which we find in Eunapius of an exhibition which the rhetorician Prohaeresios gave before the proconsul. The audience (we are told) after the performance rushed up to him and kissed him as if he were a statue instinct with divine power; and the proconsul, with all his retinue, conducted him from the hall.<sup>3</sup> Accordingly it is easy to understand when rhetorical display was so popular and so honoured, and had become a regular feature of city life throughout the whole Empire, that the diversities of style adopted by these great Greek masters reproduced themselves in Latin writers, and especially the most

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<sup>1</sup> The public must have had a very fair share of culture to be able to appreciate the rhetoricians (cp. Apul. Flor. 9, p. 29, Oud.), even if the utmost allowance is made for the contagion of prevailing fashion. Their enthusiasm (as is noticed by Themistius, 26, p. 315c) was so great that a really sympathetic listener could not endure to sit still.

<sup>2</sup> See his Life by Philostratus, Vit. Soph. 1. 25, esp. § 9 ὑπέρφρων γὰρ δὴ οὕτω τι ὁ Πολέμων, ὥς πόλεσι μὲν ἀπὸ τοῦ προὔχοντος, δυνασταῖς δ' ἀπὸ τοῦ μὴ ὑφειμένου, θεοῖς δ' ἀπὸ τοῦ ἴσου διαλέγεσθαι.

<sup>3</sup> Eunapius (Vit. Soph. p. 489, fin. Didot) καὶ τὰ στέρνα τοῦ σοφιστοῦ περιλιχνησάμενοι (!) καθάπερ ἀγάλματος ἐνθέου πάντες οἱ παρόντες, οἱ μὲν πόδας, οἱ δὲ χεῖρας προσεκύνουν, οἱ δὲ θεὸν ἔφασαν, οἱ δὲ Ἑρμοῦ Λογίου τύπον . . . ὁ δ' ἀνθρώπου καὶ δορυφορῶν μετὰ πάντων καὶ τῶν δυνάμεων ἐκ τοῦ θεάτρου παρέπεμψε.



markedly contrasted styles, the Attic and the Asianic.<sup>1</sup> We may consider Fronto, and in a less degree Gellius, as belonging to the Attic or classical style, and Apuleius is certainly—at least in the *Metamorphoses* and the *Florida*—the most signal representative of the Asianic manner. Of course Apuleius, who had a fine command of the Latin language, however insecure he may have felt himself as regards the special idiom of the city of Rome itself (cp. *Met. init.*), could write in any style. The *Apologia* is on the whole measured and ‘sane’; and the so-called Platonic works rather laboured and wire-drawn, with very little ornament. Even within the *Florida* and *Metamorphoses* there are considerable diversities of style, from the colloquial earlier books of the latter to the unctuous eleventh—but ‘Asianism’ is the style in which those works are written from their first to their last sentences.

## 2.

Atticism hardly concerns us. It was always a reaction, an attempted return to the style of writing used in the good old times, the characteristics of which style its votaries held to be ‘sanity,’ naturalness, manliness.<sup>2</sup> They were especially solicitous to use

<sup>1</sup> Of course in all ages there were writers who adopted a middle course. Such was Cicero, who, at his best, combined the excellences of both schools, though he was accused by his contemporaries of being Asianic (*Tac. Dial. 18: Quintil 12. 10. 12*). Also Augustus; cp. *Suet. Aug. 86 cacozeles* (‘affected writers’ cp. below, p. lxxx) *et antiquarios, ut diuerso genere uitiosos, pari fastidio spreuit, exagitabatque nonnumquam.*

<sup>2</sup> *Cic. de Opt. Gen. Or. 8 imitemur . . . eos potius qui incorrupta sanitate sunt quod est proprium Atticorum*; cp. *Brut. 51 illam salu-*

no word which had not been already used by some of those old writers whom they especially admired. For this principle of composition they could of course appeal to Julius Cæsar, one of those who may be truly called Atticists, who said in his book *De Analogia*: "Always remember and bear in mind to avoid a new and unusual word as you would a stone in your path."<sup>1</sup> The strong hand of authority thus tended to fetter any boldness or originality. This veneration for precedent exhibited itself even more strongly in the time of the Antonines, when the Atticist Aristides said: "As to exposition I would say this—do not use any noun or verb except those found in recognized authorities";<sup>2</sup> and thus we find that the sense in which a word was used in daily life was generally stigmatized as 'Ελληνικόν, and that the word was rejected in favour of some other which had 'Attic' authority.<sup>3</sup> However, wiser men of

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*britatem Atticae dictionis et quasi sanitatem*: Quintil. 9. 4. 3 *Neque ignoro quosdam esse qui curam omnem compositionis excludant atque illum horridum sermonem, ut forte fluxerit, modo magis naturalem, modo etiam magis uirilem esse contendunt.*

<sup>1</sup> Quoted by Gellius 1. 10. 4 *habe semper in memoria atque in pectore ut tamquam scopulum sic fugias inauditum atque insolens uerbum.*

<sup>2</sup> Rhet. 2. 6 *περὶ δε ἐρμηνείας τοιοῦτον ἂν εἴποιμι μήτε ὀνόματι μήτε ῥήματι χρῆσθαι ἄλλοις πλὴν τοῖς ἐκ τῶν βυβλίων.* The question was before Horace, who answered it with his wonted wisdom, A.P. 53–72, esp. 58, 59—

licuit semperque licebit  
signatum praesente nota producere nomen.

Cp. Quintil. 1. 6. 3 *utendum sermone ut nummo, cui publica forma est.*

<sup>3</sup> See the Lucianic treatise (it is not by Lucian) *Pseudologistes*: and the pother there was as to whether ἀποφράς was or was not an

that age, as of the first century, took wiser views. Apollonius of Tyana, according to Philostratus, did not adopt a "dithyrambic style, turgid with poetical words; nor again the style that was over-vocabled (i.e. full of strange, old words) and hyper-Attic; for he considered over-Atticism to be tiresome."<sup>1</sup> Among the Latin writers of the age, the Jurists, such as Gaius, wrote in a rational way, with a natural leaning towards archaic style, yet not pedantically affecting it. But Fronto was a deliberate purist and antiquarian. He asks that the sense alone be considered, if, in his letters written in Greek, any word is found which is "incorrect or foreign, or otherwise unworthy of approval, or not quite Attic."<sup>2</sup> He recommends M. Aurelius not to use words invented by himself—for that is injudicious—but to employ words already in use in an exceptionally neat and suitable and appropriate manner.<sup>3</sup> The

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Attic word. The Lexicon of Phrynichus professes in its Preface to point out the use of words for one who wishes to write ἀρχαίως καὶ δοκίμως; and he censures no less a person than the great Polemo for using the superlative κεφαλαιωδέστατος. The Lexicon of Moeris is careful in distinguishing words as being 'Attic' or 'Hellenic.'

<sup>1</sup> Vit. Apoll. 1. 17 λόγων δ' ἰδέαν ἐπήσκησεν οὐ διθυραμβώδη καὶ φλεγμαίνουσαν ποιητικοῖς ὀνόμασιν, οὐδ' αὖ κατεγλωττισμένην καὶ ὑπεραττικίζουσαν ἀπὸς γὰρ τὸ ὑπὲρ τὴν μετρίαν Ἀτθίδα ἡγεῖτο. Elsewhere (Vit. Soph. 1. 16. 4) Philostratus praised one Critias for a temperate and judicious Atticism, "for want of judgment in aiming at Attic purity is the mark of a foreigner" (τὸ γὰρ ἀπειρόκαλον ἐν τῷ ἀττικίζειν βάρβαρον).

<sup>2</sup> p. 242 ἄκυρον ἢ βάρβαρον ἢ ἄλλως ἀδόκιμον καὶ μὴ πάντῃ ἀττικόν.

<sup>3</sup> p. 162 *verbum aliquod adquiras non fictum a te, nam id quidem absurdum est, sed usurpatum concinnius aut congruentius aut commo-*



poets he recommends (p. 224) are Plautus, Accius, Ennius, and Lucretius; and elsewhere (p. 62), in giving a fuller list, he mentions none later than Laberius. He censures Cicero for not being solicitous to employ *recherché* words, words betokening much study of the poets and burning of the midnight oil.<sup>1</sup> And so it has come to pass that the fate of Fronto has been that which Aper in the *Dialogue* of Tacitus says befalls all those who have too great a veneration for ancient precedent; his writings are considered dismal and bald, and the "healthiness<sup>2</sup> of which they boast seems due, not to their vigour, but to their abstemiousness."<sup>3</sup>

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*datius* : cp. Hor. A. P. 47 *Dixeris egregie notum si callida uerbum reddiderit iunctura nouum*.

<sup>1</sup> p. 63 (Naber). The passage is interesting, so quotation may be pardoned. Cicero (says Fronto) always used very elegant (*pulcherrimis*) words, and was especially splendid in exposition and description; but he did not choose his words with minute care . . . and in his speeches *paucissima admodum reperias insperata atque inopinata uerba, quae nonnisi cum studio atque cura atque uigilia adque multa ueterum carminum memoria indagantur. Insperatum autem adque inopinatum uero appello, quod praeter spem atque opinionem audientium aut legentium promitur: ita ut si subtrahas, adque eum qui legat quaerere ipsum iubeas, aut nullum aut non ita ad significandum adcommodatum uerbum aliud reperiat. Quam ob rem te (M. Aurelius) magno opere conlaudo quod ei rei curam industriamque adhibes, ut uerbum ex alto eruas et ad significandum adcommodes*.

<sup>2</sup> See above, p. lxxiii.

<sup>3</sup> c. 23 *adeo maesti et inculti illam ipsam quam iactant sanitatem non firmitate sed ieiunio consequuntur. Porro ne in corpore quidem ualetudinem medici probant quae animi anxietate contingit: parum est aegrum non esse, fortem et laetum et alacrem uolo. Cp. also Quintil. 2. 4. 9 macies illis pro sanitate, et iudicii loco infirmitas est, et dum satis putant uitio carere, in id ipsum incidunt uitium quod uirtutibus carent.*

## 3.

Asianism, against which all this was a reaction, is seldom described by its supporters: we gather what it is from its enemies. Those who adopted this style frankly wrote to please,<sup>1</sup> and gave the public what they liked and what tickled their fancy.<sup>2</sup> As to matter, they gave well-known historical events and stories; moral commonplaces about the changes of fortune, the evil of riches, and such like; elaborate descriptions (ἐκφράσεις) of every sort of the wonders and beauties of Nature and the works of man, especially his works of art<sup>3</sup>—nothing, however, which required much intellectual effort. But the easy and commonplace in matter was expressed in the most elaborate and artificial language, and in an elevated tone well suited to recitation. There are an

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<sup>1</sup> Perhaps the contrast of the New and the Old Journalism to-day may help us to realize, of course only in the very broadest outlines, the difference between the New and the Old Rhetoric of Imperial times.

<sup>2</sup> Seneca, Controv. ix, Pref. §1 *qui declamationem parat scribit non ut uincat sed ut placeat. Omnia itaque lenocinia conquirunt: argumentationes, quia molestae sunt et minimum habent floris, relinquit: sententiis, explicationibus audientis delinire contentus est; cupit enim se adprobare non causam.* Plutarch's remarks (De recta ratione audiendi, c. 7-8) are well worth reading in this connexion, e.g. c. 8 οὕτως δὲ τὸν φιλοτέχνητον καὶ καθαρὸν ἀκροατὴν τὰ μὲν ἀνθηρὰ καὶ τρυφερὰ τῶν ὀνομάτων καὶ τῶν πραγμάτων τὰ δραματικὰ καὶ πανηγυρικὰ κηφύων βοτάνην σοφιστικῶντων ἡγούμενον ἔαν, αὐτὸν δὲ τῇ προσοχῇ καταδύμενον εἰς τὸν νοῦν τοῦ λόγου καὶ τὴν διάθεσιν τοῦ λέγοντος ἔλκειν ἀπ' αὐτῆς τὸ χρήσιμον.

<sup>3</sup> Philostratus wrote a volume of ἐκφράσεις of statues (εἰκόνες); and Apuleius has an elaborate description of one representing Diana and Actaeon (Met. 2. 4). Cp. below, lxxxviii.

immense profusion and exuberance of words. There is the utmost artificiality in the actual words used, and in rhetorical devices, such as parallelisms in sense (antitheses), in structure (παρισώσεις), in sound (παρομοιώσεις)—the latter as well in general assonance as in words beginning or ending with the same letters (alliteration and rhyme). There is also a frequent use of piquant forms of speech like oxymora, hyperboles, unusual metaphors, and generally daring and flashy efforts after effect.<sup>1</sup> The rhythms and cadences were carefully studied, and were generally soft and liquid, well suited to the chant into which recitation so frequently passed, and which almost intoxicated the auditors.<sup>2</sup>

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<sup>1</sup> Cp. Pliny, Epp. 9. 26. 3 *ut quasdam artes ita eloquentiam nihil magis quam ancipitia commendant.*

<sup>2</sup> Cp. Plutarch De recta rat. aud. c. 7 αἱ δὲ τῶν πολλῶν διαλέξεις καὶ μελέται σοφιστῶν οὐ μόνον τοῖς ὀνόμασι παραπετάσμασι χρῶνται τῶν διανοημάτων ἀλλὰ καὶ τὴν φωνὴν ἐμμελείαις τισὶ καὶ μαλακότησι καὶ παρισώσεσιν ἐφηδύνοντες ἐκβακχεύουσι καὶ παραφέρουσι τοὺς ἀκροωμένους, κενὴν ἡδονὴν διδόντες καὶ κενωτέραν δόξαν ἀντιλαμβάνοντες. Cicero, Orat. 27 *cum uero inclinata ululantique uoce more Asiatico canere coepisset: 57 est autem etiam in dicendo quidam cantus obscurior, non hic e Phrygia et Caria rhetorum epilogus paene canticum, sed ille, quem significat Demosthenes et Aeschines, cum alter alteri obicit uocis flexiones.* Dio Chrys. 32 p. 686 R: "All orators and rhetoricians chant (ᾄδουσι) now-a-days, everything is done in song (δι' ᾠδῆς), so that if one passes a court of law you are not sure whether it is a carouse or a trial that is proceeding inside; and if a rhetorician has a house near you, you cannot be sure of his business." See also Quintilian 11. 3. 59, Plin. Epp. 2. 14. 13. It is only fair to say that the better class of Asianic rhetoricians did not countenance this kind of procedure: thus Isaeus, the very fluent and accomplished improvisator (Juvenal 3. 74; cp. Pliny Epp. 2. 3), rebuked a pupil who chanted his compositions, and said it was not *singing* he had taught him (Philostratus V. Soph. 1. 20. 3 *μειράκιον Ἰωνικόν,*



From the time of Hegesias—who lived in the first half of the third century B.C., and was always deemed the founder of the specially Asianic school—short, minced clauses were the fashion of the extreme “Asianics,” and the stately period of the great orators was little employed<sup>1</sup>—advisedly as would appear: for the applause which was expected, and given so repeatedly at the recitals, could thus find freer and safer exercise, as the reciter would pause at the end of each little clause, and the audience, who followed the sound rather than the sense, would not run the risk of

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ἐγὼ δέ σε ᾄδειν οὐκ ἐπαίδευσα). Lucian (Rhet. Praeceptor 19) gives satirical advice to a budding orator, that when it seems the time to break into song, if he does not happen to have a theme lending itself to such, he might just chant over the names of the jury in a proper rhythmical manner: that will do perfectly. Indeed, all the absurdities of the artificial rhetoric of his day are set out by Lucian with merciless satire in the *Rhetorum Praeceptor*, a savage attack on the eminent scholar and rhetorician Julius Pollux.

<sup>1</sup> For Hegesias see Cic. Orat. 226 (and Dr. Sandys' learned note) *quam* (sc. the rhythmical period) *peruerse fugiens Hegesias dum ille quoque imitari Lysiam uolt . . . saltat incidens particulas* ('seems to jump along, he cuts his sentences so into little bits') *et is quidem non minus sententiis peccat quam uerbis, ut non quaerat quem appellet ineptum qui illum cognouerit*. The example which is always quoted of the style of Hegesias is that from Strabo ix. 1. 16, p. 396, ὁρῶ τὴν ἀκρόπολιν | καὶ τὸ περιττῆς τριαίνας | ἐκεῖθι σημεῖον· | ὁρῶ τὴν Ἑλευσῖνα | καὶ τῶν ἱερῶν γέγονα μύστης. | ἐκεῖνο Λεωκόριον, | τοῦτο Θησεῖον. | οὐ δύναμαι δηλῶσαι | καθ' ἐν ἑκαστον. See E. Norden, pp. 135, 136. For the contrast between the short, terse statements of Hegesias and the periods of Demosthenes, Dr. Mahaffy (*Greek Life and Thought*, p. 317) compares the contrast between the styles of Macaulay and Gibbon. Cicero parodies the style of Hegesias in an epistle to Atticus, 12. 6. 1. Blass, shortly before his lamented death, wrote an elaborate work on *Die Rhythmen der asianischen und römischen Kunstprosa*, 1905.

applauding in the middle of a sentence.<sup>1</sup> But the most marked feature of the Asianic style was its straining after effect. Now it was the ornate passing into verbose bombast,<sup>2</sup> now the graceful becoming too sweet and luscious, now the pathetic degenerating into mawkish sentimentality.<sup>3</sup> What most of the Asianics lacked was judgment and taste; and the word the Atticists applied to their style generally was *κακοζηλία*. According to the famous definition of that word in Quintilian (8. 3. 56-7), it is “a pernicious affectation, embracing the turgid, the trifling, the luscious, the superfluous, the far-fetched, and the exuberant (*exultantia*)—in short, it is whatever fails to attain to excellence when the mind lacks taste and is deceived by the appearance of what is good. It is the worst fault in style: for other faults are due to imperfect avoidance of error, but this is actually pursued. It belongs wholly to diction. The

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<sup>1</sup> See some good remarks on this in the Treatise *περὶ ὕψους* 41.

<sup>2</sup> This was the style which Antonius the triumvir seems to have preferred: cp. Plut. Ant. 2. “He adopted the so-called Asianic affectation (ζήλῳ) of language which especially flourished at his time, and which had a great similarity to his own life, as it was boastful and frothy, and full of vain vaunting and ill-regulated love of display (κομπώδῃ καὶ φρηναγματίαν ὄντα καὶ κενοῦ γαυριάματος καὶ φιλοτιμίας ἀνωμάλου μεστόν).” Dr. Mahaffy (*Greek World under Roman Sway*, p. 163) quotes from Josephus a letter of Antony’s which is a fair specimen of this kind of turgidity.

<sup>3</sup> See Horace, A.P. 25 ff.—

Decipimur specie recti : brevis esse laboro  
obscurus fio : sectantem levia nervi  
deficiunt animique : professus grandia turget :  
serpit humi tutus nimium timidusque procellae.  
Qui uariare cupit rem prodigialiter unam,  
delphinum siluis appingit, fluctibus aprum.

subject-matter may be foolish, or common-place, or contradictory, or superfluous; but a bad style is shown in the use of unsuitable and unnecessary words, in obscurity of meaning, in a disjointed form of composition (*compositione fracta*), and in a puerile striving after the use of words of similar sound or ambiguous meaning. All affectation is radically false, though everything false is not affectation. It is a style which violates naturalness, suitability, and measure" (*dicitur aliter quam se natura habet et quam oportet et quam sat est*). Diomedes, a grammarian of the fourth century, sums the matter up in a few words: "κακοζηλία (he says) is a style vitiated by ill-judged striving after gracefulness (*decoris*), when the diction is disfigured by the very means by which the author desired to adorn it: and this is effected by excessive ornament and excessive grandiloquence" (*aut nimio cultu aut nimio tumore*); and he illustrates "excessive ornament" from a celebrated passage (Met. 2. 107 ff) of that brilliant but Asianic poet, Ovid.<sup>1</sup>

#### 4.

Cicero (Brut. 325) states that there were two kinds of Asianic style, one consisting in pretty sentiments and conceits couched in neat, epigrammatic language; the other in a headlong flow of words, distinguished not merely by its rapidity, but by an elaborate and attractive diction—and this is the style which he says

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<sup>1</sup> Diomedes, Gramm. Lat. 1. 451 Keil. See also Suet. Aug. 86, quoted above, p. lxxiii n.



prevailed in Asia in his day.<sup>1</sup> Professor Jebb's severe summary is well known, that "Asianism oscillates between bombast and importunate epigram." Now the epigram had had its day of glory in the first century, and had reached its highest point in Seneca; indeed, in that writer it had transcended all moderation in the frequency of its use, and people had become tired of its appearance at every turn; and though the epigram was still often found in the Antonine age (as it always will be in every age), it was 'fine writing,' a diffuse and exuberant luxuriance of language, degenerating too often into bombast, that was having its turn in the revolution of the wheel of fashion, and was the feature of style which won most popularity.<sup>2</sup> Now it is of this exuberant and over-

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<sup>1</sup> Brut. 325 *Genera autem Asiaticae dictionis duo sunt: unum sententiosum et argutum, sentiis non tam grauibus et seueris quam concinnis et uenustis . . . aliud autem genus est non tam sentiis frequentatum quam uerbis uolucere atque incitatum, quali est nunc Asia tota, nec flumine solum orationis sed etiam exornato et faceto* (or *facto* Ruhnken. We must not be tempted to conjecture *fucato*, as all the adjectives in the passage are terms of moderate praise) *genere uerborum*.

<sup>2</sup> In the Neronian age this *tumor* was of course very prevalent; but the more intellectual side of Asianism, the epigrammatic, was the more highly esteemed. However, the meretricious and turgid style was even then working its havoc: cp. Petron. 2 *grandis et ut ita dicam pudica* (a cant term; cp. the metaphor worked out in detail in Lucian's Bis Accus. 31) *oratio non est maculosa nec turgida sed naturali pulcritudine exurgit. Nuper uentosa istaec et enormis loquacitas Athenas ex Asia commigrauit animosque inuenum ad magna surgentes ueluti pestilenti quodam sidere afflauit, semelque corrupta* (another cant word) *regula eloquentia stetit et obmutuit*. This refers to a more fluent and rushing style than that kind of 'rich' or 'fatty' luxuriance which Cicero found in some of the Asianics of his own day (Orat. 25 *aptum auribus suis opimum quodam et tamquam adipatae dictionis genus*).

ornamented style that Apuleius in his *Metamorphoses* and *Florida* is the most marked representative in Latin literature. The longest specimen we have of this style in Greek from the Antonine age is the Oration of Favorinus to the Corinthians, printed among the works of Dio Chrysostom.<sup>1</sup> This style was in accordance with the taste of that and of succeeding ages; and that must be taken into account when we try to explain to ourselves the great influence which Apuleius exerted on subsequent Latin literature.<sup>2</sup> The present writer confesses to a certain partiality for the Asianic style, which occasionally causes him delight and more often amusement; but any continuous reading of it is wearisome and cloying. To pass from Apuleius to a writer like Cicero, who aimed at sublimity and did not fall into bombast, who was not neglectful of studied effect, but had learned to appreciate the proper limits of ornament, gives one that feeling of exhilaration and expansion which is experienced in passing from a richly furnished and perfumed drawingroom to the fresh open air of a beautiful and opulent garden.<sup>3</sup>

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<sup>1</sup> Oratio xxxvii, vol. ii., pp. 293-307, ed. Dindorf.

<sup>2</sup> See the very learned treatise of Weyman, *Studien zu Apuleius und seinen Nachahmern*, Sitzungsbericht der bayerischen Akademie, 1893, ii., pp. 321-392.

<sup>3</sup> Pardon is asked for the 'Asianic' comparison. It seems a fatality that no one is led on to depreciate Apuleius without himself being lured into the Asianic style. See Norden's wonderful sentence, *Kunstprosa*, p. 601, top.

## 5.

It is hardly necessary to refute the now generally discredited view that there was a special 'African' style, which was tumid and artificial, and which displayed itself most markedly in the writers of the latter half of the second century, such as Apuleius and Tertullian. The fervid temperament of the Africans may have especially inclined many of them to the 'Asiatic' style which prevailed throughout the whole Empire at that time, and in very many departments of literature.<sup>1</sup> No doubt some plausibility is given to the above view by the accidental circumstance that the principal writers of the time came from Africa. But if we had the works of writers of other provinces, we should doubtless find very many of them using the artificial Asiatic style just as much as the natives of Africa. We do find such a one in Favorinus (see p. lxxxiii), a Gaul who lived principally in Asia Minor. The phantom of a special Latin style labelled 'Africanism' (*Africitas* Vives called it), which seems to have begun to haunt literary history in the Middle Ages, may be considered as finally laid to rest by the crushing chapter of E. Norden, *Kunstprosa*, pp. 588-598.

## 6.

By way of illustration, a few instances may be adduced from the *Cupid and Psyche* of those features of Asiatic style of which mention has been made. (Of

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<sup>1</sup> Its grievous effect on historical composition may be estimated, even after all deductions are made for the extravagance of the satirist, from Lucian's treatise *Quomodo historia sit conscribenda*.



course in most cases no attempt is made at completeness; the instances given are to be regarded only as a few illustrations.)

1. **Diffuseness.** This is everywhere in Apuleius. It was a mark of Asianic style; *Asiatici oratores*, says Cicero (Brut. 51), *non contemnendi quidem nec celeritate nec copia, sed parum pressi et nimis redundantes*. They are deemed empty wind-bags (*inflati et inanes*), says Quintilian (12. 10. 16), in downright language. Koziol devotes no less than 196 pages of his book (*Der Stil des L. Apuleius*, 1872) to the exemplification of this feature. One chapter of Apuleius 4. 29 may be taken as an illustration. The three ideas of the wide-spread fame of Psyche, the consequent neglect of the worship of Venus, and the substitution of the worship of Psyche are swelled up immoderately. We might very well, as far as the sense goes, have *sic insulas . . . peruagatur* omitted. The clause *longis . . . meatibus* is very diffuse for *terra marique*. The words *templa . . . foedatae* are only ornament, and both *et in humanis . . . placantur* and *iamque . . . adprecantur* are mere surplusage.<sup>1</sup> The exuberance with which Apuleius displays his great mastery over the Latin language is to be seen in such accumulations of clauses as 5. 12 *Nuntio Psyche laeta florebat et diuinæ subolis solacio plaudebat et futuri pignoris gloria gestiebat*

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<sup>1</sup> Take a sentence at the very beginning of the novel, 1. 1. He wants to say 'Greece, famous of old, is my native country.' Here is the way he says it, *Hymettos Attica et Isthmos Ephyrea et Taenaros Spartiaca, glebae felices aeternum libris felicioribus conditae, mea uetus prosapia est*. A few lines before there does not seem to be any need for the parenthesis *modo si papirum Aegyptiam argutia Nilotici calami inscriptam non spreueris inspicere*.

*et materni nominis dignitate gaudebat*; 5. 28 *non uoluptas ulla, non gratia, non lepos, sed incompta et agrestia et horrida cuncta sint, non nuptiae coniugales, non amicitiae sociales, non liberum caritates, sed . . . enormis eluuius et squalentium foederum insuauis fastidium*.<sup>1</sup> In the stately prayers found in 6. 2, and 4 such accumulation is somewhat appropriate, as also in emphatic descriptions such as 6. 14 (of the rock whence flowed the Stygian water) *saxum immani magnitudine procerum et inaccessa salebritate lubricum*, and 6. 11 (of Cupid's imprisonment) *interioris domus unici cubiculi custodia clausus cohercebatur acriter* (where note also the alliteration of c). Then there are smaller redundancies such as 4. 28, *profundum pelagi*; 5. 4 *uirginitati suae . . . metuens et pauet et horrescit*; *ib. mæstae atque lugubres*, 5. 7 *et tectum et Larem*; 5. 19 *tectae machinae latibulis*; 5. 20 *claudentis aululae tegmine*; 5. 25 *luctum desine et pone moerorem*; 6. 2 *tacita secreta*; 6. 10 *dispositis atque seiugatis*; 6. 12 *latenter abscondere* (cp. 5. 20); 6. 17 *ad Tartarum manesque*; 6. 18 *nulla uoce deprompta tacita praeterito*.

2. **Poetical colour, especially in Descriptions** (ἐκφράσεις). The origin of these rhetorical descriptions, especially those of statues and pictures (see above, p. lxxvii), is traced by Rohde (*Griech. Roman*, p. 335, note 3) to the descriptive passages in epic poetry, such as the shields in Homer and Hesiod, and Jason's mantle in Apollonius Rhodius (1. 721 ff.). This

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<sup>1</sup> This sort of accumulation is found from the very beginning of the novel: cp. 1. 2 *postquam ardua montium et lubrica uallium et roscida caespitum et glebosa camporum emersimus*: cp. 1. 6 *fortunarum lubricas ambages et instabiles incursiones et reciprocas . . . uicissitudines*.

is to be remembered, as it is in such descriptions that the prose of the rhetoricians most markedly assumed poetical colouring. 'Fine' writing always tends to assume a certain poetical tone, and this poetical prose of the rhetoricians silenced all true poetry. There is really no poetry in the Antonine age; rhetoric took its place.<sup>1</sup> We find such half-poetical descriptions in Cicero, e.g. of the vale of Enna in the Fourth Verrine §§ 107, and of Nature in *De Natura Deorum* 2. 98 ff. We find descriptions of many kinds in Apuleius. He especially endeavours to invest with poetical language his impressions of early morning, which are sometimes not without a rich and mellifluous beauty (e.g. 11. 7), but are more often turgid and absurd (3. 1: 7. 1), and afford easy material for parody.<sup>2</sup> He also gives an *ἐκφρασις*, in

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<sup>1</sup> Rhetoric, as Himerius (an extreme 'Asiatic' of the fourth century) said (*Or.* 11. 2, p. 67 Didot), was formerly poor and without means, but the Ionians had now made her chant forth loftier strains than Tragedy (*μειζον ἤχῃσαι τῆς τραγῳδίας*); and a certain sophist Nicagoras was good enough to say that Tragedy was the 'mother of the Sophists,' though Hippodromus opined that we should rather say that Homer was their father (*Philostr.* V.S. 2. 27. 10). The Sophists condescended to study the poets, in order to get suggestions for their own effusions; and they were pleased to compare themselves to singing birds (*Apul. Flor.* 17. 82, and Himerius, *passim*): cp. Rohde, *op. cit.* 333.

<sup>2</sup> See Caussin, "De eloquentia sacra et profana" (written in 1619), p. 112 (ed. 1630), where Apuleius is represented as delivering a speech against Cicero, which begins *Commodum puniceis phaleris Aurora roseum quatiens lacertum coelum inequitabat, cum me securae quieti revulsus* (cp. *Met.* 3. 1) *praeco ad uestrum calavit tribunal*, and so forth. Further Apuleius is represented as ridiculing Cicero's style thus: *est sane desudata istius uaricosi Arpinatis opulentia, sunt fabra eius eloquia et literae plenae margaritarum: stylus*



the most approved style, of a statue of Diana and Actaeon (2. 4). The following ἐκφράσεις may be mentioned from the *Cupid and Psyche*, all of which have more or less a poetical colouring—Venus's journey across the sea (4. 31), Cupid's palace (5. 1 ff.), Cupid himself (5. 22), the temples of Ceres and Juno (6. 1, 3), Venus's journey to Heaven (6. 6), the pool of the Stygian water (6. 13, 14), Hades (6. 18 ff.), the marriage feast (6. 24).

3. **Symmetry** (*concininitas*) of words and clauses.—Cicero (Orat. 38) allows a moderate use of this in the 'epideictic' style of composition, *datur etiam uenia concinnitati sententiarum et arguti certique et circumscripti uerborum ambitus conceduntur, de industriaque non ex insidiis, sed aperte ac palam elaboratur ut uerba uerbis quasi dimensa et paria respondeant, ut crebro conferantur pugnantia comparenturque contraria, et ut pariter extrema terminentur eundemque referant in cadendo sonum*; but there is something artificial and 'dressy' about any such efforts. "Language," says Seneca, "is the mind's dress. If it is trimmed all round, coloured, and much worked on, it shows the mind not to be sound, but to have some flaw. Neatness is not the adornment for a man."<sup>1</sup> This *concininitas* is found in

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*omnis ebore candicat, auro fulgurat, gemmis uariegat* (cp. Florid. 3. p. 15): *inde color gratus et nitor splendidus illucet, modo contra mentis aciem uegetus fulgurat, modo in contrarium gratiam uariat aspectum* (cp. Met. 2. 9), and so on.

<sup>1</sup> Epp. 115. 2 *oratio cultus animi est: si circumtonsa est et fucata et manu facta, ostendit illum quoque non esse sincerum et habere aliquid fracti. Non est ornamentum uirile concinnitas*; cp. Tac. Dial. 26.

varied forms in Apuleius, of which the following may be mentioned:—

(a) Antitheses, *πάρισα* and *ισόκωλα*, symmetry of clauses, e.g. 5. 6 *et imprimens oscula suasoria et ingerens uerba mulcentia et inserens membra cohibentia* : 5. 28 *montano scortatu, marino natatu* and *non nuptiae coniugales, non amicitiae sociales* : 6. 2 *et currum rapacem et terram tenacem et inluminarum Proserpinae nuptiarum demeacula et luminosarum filiae inuentionum remeacula* ; cp. also the prayer to Juno 6. 4.

(b) Alliteration and Assonance. 1° General, 5. 15 *nec . . . nequitia uel illa mellita cantus dulcedine mollita conquieuit* : 5. 31 *amores amare* (“bitterly”) *coherceas* : 6. 8 *septem sauia suauia* : 6. 19 *atra atria Proserpinae*.

2° Initial, e.g. 4. 28 *profundum pelagi peperit* : 4. 29 *insulas proximas et terrae plusculum prouinciasque plurimas fama porrecta peruagatur* : ib. *uerae Veneris uehementer incendit animos* : 4. 35 *pompae populi prosequentis sese miscuit* : 6. 11 *Cupido . . . unici cubiculi custodia clausus cohercebatur acriter* : and frequently.

3° Transverse, e.g. 4. 35 *tanta clade defessi, clausae domus abstrusi tenebris* (words beginning with *cl* and *d* follow alternately) : 5. 21 *primisque Veneris proeliis uelitatis*. In 5. 6 quoted on 3 (a) note the alternate assonance of the three participles all beginning with *in-* and ending in *-ens*. A good example of alternate assonance is 4. 8 *estur ac potatur incondite, pulmentis aceruatim, panibus aggeratim, poculis agminatim ingestis*.

4° Final. See the examples 5. 6 : 5. 28 : 6. 2 quoted under 3 (a), above : and 6. 8 : 6. 19 quoted under 1°. Also passages like 5. 3 *ut quamuis hominum nemo pareret chorus tamen esse pateret*, and the

imperfects at the beginning of 5. 12 quoted on p. lxxxv f. A passage combining several of these forms of assonant symmetry is 9. 14 *mulier saeua scaeua, uirosa ebriosa, peruicax pertinax, in rapinis turpibus auara, in sumptibus foedis profusa, inimica fidei, hostis pudicitiae*.

## 7.

All these features of symmetrical arrangement of clauses, aided by antithesis, alliteration, assonance, and word-likeness, recall the obvious mannerisms of Euphuism, the essential character of which, according to Mr. C. G. Child (*John Lyly and Euphuism*, pp. 43, 44: *Münchener Beitrag* vii), is applied "not only to the ordering of the single sentence, but in every structural relation," and it is "the inducement of artificial emphasis through Antithesis and Repetition—Antithesis to give pointed expression to the thought, Repetition to enforce it."<sup>1</sup>

One has only to read Mr. Warwick Bond's

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<sup>1</sup> A passage may be quoted from Lyly's "The Anatomy of Wit" (quoted by Mr. Dover Wilson, *John Lyly* (Cambridge, 1905), p. 15) to show the general characteristics of the symmetry and assonances [I have not given the archaic spelling]—

"Although hitherto, Euphues, I have *shrined* thee in my heart for a *trusty friend*, I will *shun* thee hereafter for a *trothless foe*; and although I cannot see in thee less wit than I was wont, yet do I find less honesty. I perceive at the last (although being deceived it be too late) that musk, although it be sweet in the *smell* is sour in the *smack*, that the leaf of the cedar tree, though it be fair to be seen, yet the syrup depriveth sight—that friendship though it be plighted by the *shaking* of the hand, yet it is *shaken* by the fraud of the heart. But thou hast not much to boast of, as thou hast won a *fickle lady*, so hast thou lost a *faithful friend*. How canst thou be secure of her constancy when thou hast had such trial of her lightness?" Reference may be also made to the euphuistic



discussion on Lyly's style (*The Complete Works of John Lyly*, vol. i., pp. 120–134) to see the remarkable resemblance it bears to the style of Apuleius in nearly every respect—even in such unusual features as transverse alliteration and rhyme; e.g. “Euphues to Philautus” (p. 252). “If this seeme too straight a *dyet* for thy straining *disease*”: 241 “I will to Athens ther to tosse my *bookes*, no more in Naples to lyve with fair *lookes*.” It is curious that we find even parallels to such frigid plays on words as (Apul. Met. 8. 6) *inuita remansit in uita* e.g. “Euphues and his England,” p. 161. 12, “saying . . . ‘at this time of yeare a Violette is better than a *Rose*,’ and so shee *arose*.” It has been generally held that one of the principal sources from which Euphuism came into England was from a translation by Lord Berners of Guevara's *Libro Aureo de Marco Aurelio*, which he published in 1534, under the title, *The Golden Boke of Marcus Aurelius*. This view can hardly be sustained;<sup>1</sup> but the *Libro Aureo* and the *Golden Boke* won popularity because both in Spain and in England, and indeed all over the Continent, there was already epidemic (as it were) a taste for that peculiar style—the Asianic manner, the *alto estilo*, which naturally appealed so strongly to the re-awakening nations just renewing their youth. But the question may perhaps be raised as to whether one

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speech of Portia (*Merchant of Venice* 1. 2. 13–29) (quoted by Mr. Bond): “If *to do* were as easy as to know what were *good to do*, chapels had been churches, and poor men's cottages princes' palaces”; and so on down to “Is it not hard, Nerissa, that I cannot choose one nor refuse none?” . . .

<sup>1</sup> See Mr. Dover Wilson's *John Lyly*, pp. 22–26.

of the influential precursors of Euphuism in Spain, Italy, France, and England may not have been another *Golden book*, that by Apuleius,<sup>1</sup> whose writings were first published in modern times at Rome in 1469, and then repeatedly (certainly a dozen times) re-issued in Italy and France during the next fifty years (see Hildebrand Pref. pp. lxxvii-lxxix). The many editions are evidence of the wide circle of readers who were interested in Apuleius.

## 8.

In order to carry out successfully the requirements of such a symmetrically cut and elaborately assonant form of composition, it was necessary frequently (1) to have recourse to 'padding,'<sup>2</sup> which was easily done in a style naturally verbose, and also (2) to coin new words. The passage generally referred to in this connexion is 11. 9 *mulieres candido splendentes amicimine, uario laetantes gestamine, uerno florentes coronamine*, where *amicimen* and *coronamen* are due to the invention of Apuleius. Similarly in 4. 8 (quoted on p. lxxxix) *aceruatim* is a coined word and *agminatim* is a unique usage as applied to 'wine-cups.' In 6. 2 *inluminarum, demeacula, remeacula* are all from the Apuleian mint.

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<sup>1</sup> In the elaborate section on the Sources of Lyly's style and matter Mr. Child (*op. cit.* pp. 33-34) makes no mention of Apuleius, but he does mention Ovid, Virgil, Homer, and Plutarch, to which he adds "Caesar, Cicero, Seneca, &c." One cannot but feel surprised at finding Caesar in this connexion, even though Lyly may have drawn his geography of Britain from that source.

<sup>2</sup> Cp. Cic. Orator 230 *apud alios autem et Asiaticos maxime numero seruientis inculcata reperias inania quaedam uerba quasi complementa numerorum.*

The following is a fairly complete list of the NEW WORDS in the *Cupid and Psyche*—at least the words not found before Apuleius:—

NEW WORDS.—6. 23 *alumnari*: 5. 22 *antependulus*: 6. 9 *ascalpere*: 6. 13 *auscultatus* (subst.): 5. 8 *barbitium*: 5. 13 *cinnameus*: 5. 17 (cp. 2. 14: 11. 16) *circumsecus*:<sup>1</sup> 6. 4 *coniuga*: 5. 24 *consequia*: 5. 24 *consiliatrix*: 5. 22 *decoriter* (cp. 1. 22 *properiter*): 5. 30 *deflammare*: 6. 2 *demeaculum*: 6. 7 *demeare*: 6. 1 *discretim*: 6. 8 *famulitium*: 5. 17 *fastidienter* (cp. Flor. 9. 30): 6. 13 *furatrina*: 6. 10 *granatim*: 6. 14 *impossibilitas*: 6. 14 (cp. 2. 22) *inconiuus*: 5. 12 *incrementulum*: 4. 30 *initialis*: 6. 2 *inluminus*: 5. 15 *interspergere*: 5. 20 *intrahere*: 5. 11 *lupula*: 5. 12 *momentarius*:<sup>2</sup> 5. 28 *monstratus* (subst.): 5. 17 *multinodus*: 5. 28 *natatus* (subst.): 5. 29 *nugo*: 5. 25 (cp. Apol. 50: 75: Flor. 18. 91) *omnimodus*: 5. 13 *pareiloquium*: 6. 10 *passiuus* (often in Tertullian): 5. 28 *peralbus*: 5. 23 *periclitabundus*: 5. 20 *praemicare*: 5. 19 *praeminari*: 6. 11 *praeterluere*: 5. 30 *fin. praetondere*: 5. 7 *postliminio* (used as an adverb and preposition): 5. 2 *prohinc* 'accordingly': 6. 15 (cp. De Deo Socr. Prol.) *propansus* (*or* *propassus*): 5. 6 *proximare*: 5. 12; 6. 21 *punctulum*: 6. 2 *remeaculum*: 5. 24 *remonere*: 5. 22 *retropendulus*: 6. 14 *salebritas*: 5. 28 *scortatus* (subst.): 5. 3 *semirotundus*: 5. 19 *subaudire*: 6. 3 *sublucidus*: 5. 28 *succuba*: 5. 18 *substrepere*: 6. 2 *sulcamen*: 6. 19 *teriugus*: 5. 7 *ululabilis*: 6. 1 *uestigatio*: 6. 15 *uibramen*.

But besides New Words we find also, though in a less degree—

ARCHAIC WORDS AND USAGES.—We must be slow to assume, when we come across words in Apuleius which are not found except in writers of times prior to Cicero, that this was always due to deliberate

<sup>1</sup> Usually this termination *-secus* is found signifying motion *from* a place: *extrinsecus*, *intrinsecus*, *altrinsecus*, and is derived from the same root as *sequor*. But it signifies rest in a place in *circumsecus*, motion *to* a place in *forinsecus* (3. 21: 4. 12: 9. 28), as possibly also in the adverbial *modico secus progressus ostium accedo* 1. 22, 'having advanced a little way I approach the door.'

<sup>2</sup> 5. 12 *momentarius maritus*, 'transitory,' 'staying but a short time': 9. 1 *m. salus* 'for a moment': 10. 25 *m. uenenum* 'rapidly working.'



search on his part, and that he sprinkled them about in his writings in the way the rhetoricians are reported to have done—if we may believe the satire in Lucian's *Rhetorum Praeceptor* 17. No doubt since Hadrian<sup>1</sup> there had been a tendency in the direction of archaizing; and there may have been some old words which had all but disappeared, and which came into fashion again for a short time; possibly too there were some old words which took Apuleius' own fancy, and which he introduced in accordance with that fashion: but there does not seem to be any glaring affectation in his use of them. Such would be words that are found in old times, but are seldom or never found after Apuleius: for example 6. 3 *litteratus*, 'marked with letters'; 1. 5 *praestinare*, 'to cater'; 2. 29 *adorare*, 'to address' (with no notion of veneration); 3. 21 *arbitrari* 'to inspect'; 3. 8 *evitare*, 'to kill'; 5. 13 *incertare*, 'to make indistinct'; 5. 32 *altrorsus*.<sup>2</sup> But there are also many words which disappeared indeed between the age of the dramatists and Apuleius, but re-appear in him and in subsequent writers; and these lead one to think that it is somewhat accidental that they passed out of literary usage in the interval.<sup>3</sup> Such words are—5. 18 *alimonia*: 1. 21 *arrabo*: 6. 9 *condecere*: 6. 19 *offrenatus*: 6. 23 *prosapia*.<sup>4</sup>

There are some archaic forms, but not many. We may instance active forms of verbs usually deponent, e.g. 5. 14 *laetare*: 5. 20 *praestolare*. Also 5. 20 *tenebra* in the singular. Peculiar verbal forms are 6. 13 *hauritus*: 5. 12 *personavit*: 6. 5 *quiens* (partic. of *queo*, cp. Quintil. 8. 3. 33): but these were new formations rather than ancient forms revived.

Then there are

POETICAL WORDS. There is a general poetical tinge over the

<sup>1</sup> Hadrian professed to prefer Cato to Cicero and Ennius to Vergil (Capitol. Hadr. 16. 6); and yet he wrote the very 'modern,' daintily-tripping *Animula uagula, blandula*.

<sup>2</sup> For fashion in the renaissance of words, cp. Hor. A.P. 70–72 (*si uolet usus*). It is noted in Trench's *English Past and Present* 16 229, that Wordsworth recovered *sough* (of waving trees), Tennyson *holts* (wooded tops of hills), Grote *to hearten*, Freeman *overlord*. There is an old word for fearful or over-scrupulous, *meticulous*, that now seems to be creeping into use.

<sup>3</sup> Considerable material on this head is to be obtained from Johannes Piechotta's treatise, *Curae Apuleianae* (1882).

<sup>4</sup> The following may be added from the *Apologia*; Apol. 41 *ruspari*, 'to search': 66 *capularis*: 75 *propudiosus*.

whole of Apuleius' novel, which is naturally marked in a special degree in the fairy-tale. We may instance such essentially poetical words as: 6. 11 affatus: 5. 25 coma (fluuii): 6. 6 gannitus (of the 'jargoning' of birds): 5. 10 lares: 5. 12 mucro: 6. 4 exanclare, &c.

## and the whole range of

**DIMINUTIVES.** The number of diminutives in Apuleius is decidedly great; but their number must not be attributed to the special character either of Apuleius or his work. Nearly as large a proportion is found in the *Itala*, which would seem to show that the use of diminutives was a feature of the ordinary language of the day.<sup>1</sup>

Subjoined is a list of the more peculiar diminutives in the Cupid and Psyche.<sup>2</sup>

(a) Not found before Apuleius:—6. 10 formicula: 5. 22 (cp. 2. 17; Flor. 3. 13) glabellus: 5. 12 incrementulum: 5. 11 lupula: 4. 31 pressule (cp. 10. 31: pressulus Flor. 9. 35): 5. 20 (cp. 2. 16) pullulatum.

(b) Diminutives already found:—

Substantives—5. 20 aulula (Varro): 6. 22 (cp. 3. 19) buccula (Plaut. Cic.): 6. 12 nutricula (Cic. Hor. Juv.): 6. 19, 20 offula (Varro, Petron.): 5. 20 (cp. 8. 9) palmula (Varro): 5. 22 plumula (Columella): 6. 5 specula (Plaut. Cic.): 6. 13 urnula (Varro).

Adjectives and adverbs.—5. 31 (cp. 10. 16; 11. 30) bellule: 6. 2 pauculus (Plaut. Ter. Cic.): 4. 29 plusculus (Plaut. Ter. Cic.): 5. 25 scitulus (Plaut.): 5. 15; 6. 20 tantillus (Plaut. Ter.): 5. 18 tenellus (Plaut. Varro, Statius).

## As to

**GREEK WORDS**, it is noticeable, as has been pointed out by Kretschmann (p. 69), how few Greek words Apuleius uses. The chief ones in the Cupid and Psyche are—5. 10 cataplasma: 5. 3 cithara; chorus: 6. 18 naulum: 4. 33 zygus; hymenaeus; 6. 16 pyxis.

<sup>1</sup> For some of the more anomalous formations of diminutives in the *Itala*, see Rönisch, *Itala und Vulgata*, pp. 93-100.

<sup>2</sup> Such common diminutives as the following have been omitted: *articulus*, *osculum*, *lectulus*, *uasculum*, *masculus*, *misellus*, *paruulus*, *pusillus*.

Lastly, there are some

WORDS WITH ALTERED MEANINGS; e.g. 5.16 concolor, applied to falsehoods: 6.15 dialis, applied to the realms of Zeus—the heavens; elsewhere only applied to the Flamen Dialis: 5.1 efferare (argentum), applied to making silver into the shapes of wild beasts: 5.3 informis,<sup>1</sup> ‘without visible shape’: 5.8 (cp. 11.15: De Deo Socr. 5) inhumanus, ‘super-human,’ ‘divine’: 5.26 inscius, passive ‘unknown’: 5.28 inuestis, of a youth without a beard: 6.14 procerus, applied to rocks: 5.30 propinare, ‘to hand over,’ ‘to supply’ (Ennius, Terence): 6.20 prospicius, ‘provident’: 5.22 temulentus, of Cupid’s hair, ‘steeped’ in heavenly unguents: 5.20 uotius, ‘desirable,’ usually ‘what is vowed.’

## 9.

There are some irregularities of *Syntax* in Apuleius; and mention may be made of the following more or less *unclassical usages*.

### I. CASES OF NOUNS—

Genitive:—

(a) According to Greek usage:—

5.9 longe parentum = πόρρω τῶν τεκόντων: 5.2 vox corporis sui nuda = τοῦ σώματος γυμνή, cp. Plat. Rep. 577 B: 5.30 (pinnae) nectarei fontis infeci, like the genit. after λούεσθαι; see note.

(b) After adjectives:—

5.28 dubium salutis: 5.17 secura periculi, ‘thoughtless of the danger’: 5.18 secura periculi, ‘safe from the danger’: 6. certa difficultatis, ‘aware of the difficulty.’

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<sup>1</sup> Apuleius applies this word to the ‘voices’ (1.2 vox corporis sui nuda) that attended on Psyche, and also to the Platonic Ideas (1.5, De Dogm. Plat.) which are *inabsolutas, informes, nulla specie nec qualitatis significatione distinctas*. Usually the word means ‘unshapen’ or ‘misshapen.’



Dative:—

5. 17 *rebus tuis excubamus*, 'for your interest pass sleepless nights' (Plin. H. N. 35. 118).

Accusative:—

(a) The accusative *of motion towards* without a preposition is often found after verbs which are compounded with a preposition as 5. 2 *accedere*: 6. 21 *accurrere*: 5. 5 *adesse*: 6. 2 *aduolui*: 5. 24: 6. 10 *inuolare*: 5. 17 *peruolare*. The acc. is always found after *continari* (5. 31: 6. 18). With *proximare* we find in 6. 3 the dat., but in 6. 8 the acc.

In 6. 12 we have *fungi* with acc.: and in several places *desinere* with acc. (5. 6: 5. 7: 5. 25).

(b) Cognate accusative:—

5. 20 *altum soporem flare*: 5. 9 *deam spirare*: 6. 20 *infernum decurrit meatum*.

(c) Accusative of *closer definition*:—

5. 17 *ueneno colla sanguinantem*: 6. 11 *reuineta corpus rosis*: 6. 20 *mentem capitur curiositate*.

Ablative:—

The ablative is sometimes found without a preposition, e.g.:—

4. 26 *templis . . . immolabant*: 5. 30 *meo gremio* for *in m. g.*

## II. PRONOUNS.

There is hardly anything to be said about the *pronouns*. Apuleius more frequently than other writers puts the possessive pronouns *before* their nouns.

*alius* is occasionally found for *alter*, 5. 10 *init.*; 5. 27 (note).

*iste* is often used for 'this,' δεικτικῶς, e.g. 5. 10; 6. 13: perhaps 6. 3 *decède istis aedibus*; also with the first person, 5. 30 *fin.*; 6. 22, where we are not sure that there is such a reference; for there is good reason to suppose that Apuleius used *iste* as virtually equivalent to *hic*: cp. 6. 10 *ante istam uesperam* ('this evening'). Thus it is that we should take the much-discussed 11. 26 *sacrosanctam istam ciuitatem accedo*, 'I arrive at *this* famous city,' i.e. Rome: cp. Flor. 1. 3 *mihi ingresso sanctissimam istam ciuitatem* (Carthage). See Kretschmann, p. 91. The juxtaposition of two pronouns is common: cp. 2. 13 *hic iste*; 1. 23 *hic idem*: 3. 1 *hic ille*; cp. Koziol 76 ff.

The use of *sui* instead of the possessive pronoun, 5. 3 *fatigationem sui diluit* is common in Apuleius; see note. But it is found in Ovid Met. 1. 30 (*tellus*) *et pressa est gravitate sui*.

*suus sibi* (= *proprius*) is also frequent: see 4. 32 *cum sua sibi perspicua pulcritudine* and note. It seems to be a feature of the language of ordinary life. It is often found in the comic writers, but is not found before Apuleius in prose, except in Columella, unless we count Cic. Lael. 45 *satis superque esse sibi suarum cuique rerum*.

### III. VERBS—

6. 6 *abnuere*, 'to renounce,' with dat. 5. 6: 6. 24 *accumbere lectum* (in Lucilius and Accius, and then not till Apuleius): 6. 12 *aditus contra*: 4. 28 *pullulare* (transitive): 6. 24 *purpurare* (transitive): 5. 7 *resultare*, with accus. (*sonum*).

The infinitive is found after *uenire* (6. 9 *interuisere*): cp. 4. 3 *accedo decerpere*.

*ut* is often omitted after verbs in conversational style. 5. 6 *praecipe . . . sistat* (cp. 5. 13; 5. 26): 6. 2 *patere . . . delitescam*: 6. 11 *afferat censeo*: 6. 18 *rogabit . . . porrigas*.

### IV. PREPOSITIONS.

There is not much that is irregular in the use of the *prepositions* as far as the Cupid and Psyche is concerned:—

*circa* = 'in respect of': 6. 8 *labores circa tuas inquisitiones*.

*de* used as the source from which anything arises is common. 5. 19 *malumque grande de uultus curiositate praeminatur*: 5. 20 *opportunitatem de luminis consilio mutuare*: 6. 23 *nec prosapiae tantae tuae . . . de matrimonio mortali metuas*: cp. Leky, 'De Syntaxi Apuleiana' p. 28. After *petere* 6. 16 (*petit de te Venus*) and similar verbs of asking the use of *de* is not classical.

*in* with acc. after *aemulus* is rare: 5. 27 *in sororis nuptias aemula*.

*in* in 5. 21 fin. *amator levis in pinnas se dedit* is somewhat unusual: one might expect the dative (Verg. Aen. 6. 15 *pinnis ausus se credere caelo*): cp. 2. 29 *me in meam quietem permitte*.

Notice 5. 10 *duratos in lapidem digitos*: cp. 3. 24 *cutis tenella duratur in corium*.

A somewhat remarkable use of *in* with abl. is 6. 4 *in tantis exanclatis laboribus defessam*, where the *in* might have been omitted (see note).

*retro* with accusative is rare: 6. 8 *retro metas Murtias*.

## V. PARTICLES.

*alioquin*. This word is often used with the first of two adjectives without any especial force: cp. note to 6. 15. It is only found in Apuleius (outside the *Metamorphoses*) in Flor. 18. 88. Similar usages in Quintil. 10. 1. 128: 12. 10. 17: Pliny Epp. 6. 23. 1. Becker says (p. 10) 9. 14 *bonus alioquin uir et adprime modestus* has no more force than *et bonus et adprime modestus*. For instances see Thesaurus I. 1592. 6 ff. The use of *alius*, which always goes with the second adjective, is much stronger: see 8. 30: 9. 39; not quite so strong in 9. 5.

*ceterum* (5. 5) = 'but if not,' 'otherwise': *denique*, (1) weakened connecting particle (4. 28), cp. 1. 4, 6, 11, and often; (2) = tandem (5. 8): *enimvero*, simply adversative, 'but': *ergo igitur* is a frequent pleonasm; cp. 5. 11: 7. 9, 15, 19, and often: *inibi* (6. 18), local, 'there,' is an archaic usage: *prohinc* (5. 2), 'accordingly': *quam* with positives, e.g. 5. 16 *quam concolores fallacias*: 5. 20 (note) *nisu quam ualido*: *ne . . . saltem* = *ne . . . quidem* (4. 32: 8. 16: 9. 32), see Peterson on Quintilian 10. 2. 16: *sic* (1) after participles, in a resumptive sense like οὐτως (6. 18); (2) 'under these circumstances,' at beginning of a sentence (4. 32): *tantum* (5. 6), 'only' in admonitory sentences, cp. Ovid Trist. 1. 1. 101 *tantum ne noceas dum uis prodesse uideto*: *utique*, (1) affirmative, 'utterly,' 'entirely' (5. 29); (2) negative, 'at all' (5. 31): *ut pote* (6. 18) with adj. (as often in Horace), and not, as usual, with relatives or *cum*.

Becker's chapter on the particles is mainly devoted to showing the difference between the usage of the particles in the *Metamorphoses* and in the other works of Apuleius. Thus he notices that only in two passages (9. 2: 9. 4) *equidem* is found with the first person in *Met.*, whereas it is always so found in the *Apol.* and philosophical works. Again, *interdum* in *Met.* always signifies 'meanwhile,' whereas in the other writings it means 'at times.' He also points out the truly remarkable circumstance that the collocation *aut*



. . . *aut* occurs only once in Met. 4. 25, and *aut* by itself only once (2. 9, where it is an emendation for *at*, which may be a corruption for *et*). In the other writings the word is often used.<sup>1</sup>

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<sup>1</sup> On the rhythms of Apuleius I cannot say anything, as I have only most cursorily considered them; and of the whole subject of prose rhythms, even in English, and much more in Latin, I regret to say that I have as yet a most imperfect apprehension. For the present it must suffice to refer to the only specific treatises on the subject with which I am acquainted, viz. Kirchhoff (A.) *De Apulei clausularum compositione et arte* (Leipzig, 1902, p. 32), Schober (Ern.) *De Apulei Metamorphoseon compositione numerosa* (Halle, 1902, p. 79), and Blass (Fr.) *Die Rhythmen der asianischen und römischen Kunstprosa* (Leipzig, 1905). The second chapter (*De Apulei sermone numeris adstricto*) in Fried. Gatscha's *Quaestionum Apuleianarum capita tria* (Diss. phil. Vindobonenses vi, 1898, pp. 159-176) may also be mentioned.

## CHAPTER IV

### THE MANUSCRIPTS AND EDITIONS

#### I.

It is not the least among the great services which Heinrich Keil has rendered to classical learning that he has proved that all the **codices** of the *Metamorphoses*, *Apologia*, and *Florida* enumerated in Hildebrand's edition, "*rudis indigestaque moles*," are derived from one ms., Laurentianus 68. 2 (called by Hildebrand Flor. 3).<sup>1</sup> This is the famous second Medicean ms. of Tacitus, which contains *Ann.* xi-xvi and *Hist.* i-v, and is considered to have been transcribed at Monte Cassino about the eleventh century. It is written in Lombard characters. The Tacitus comes before the Apuleius. A specimen of the Tacitus (*Ann.* xv. 41-44) may be seen in Chatelain (*Planche cxlvi*).<sup>2</sup> It goes back to an archetypal ms. at least as old as the fourth century, as may be proved by the subscription to Apuleius, *Met.* ix *Ego Sallustius legi et emendavi Romae felix*

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<sup>1</sup> H. Keil, *Observationes criticae in Catonis et Varronis de re rustica libros*, p. 77 ff. (Halle, 1849).

<sup>2</sup> The history of the manuscript from the time of its discovery by Poggio may be seen in Furneaux's ed. of the *Annals of Tacitus* ii, pp. 1, 2. Cp. also Dr. Sandys (*Hist. of Classical Scholarship*, pp. 14 and 33), who thinks it was Boccaccio who obtained the ms. from Monte Cassino. It is now in the Laurentian library of Florence.

*Olibrio et Probino u. c. cons. (395 A.D.). In foro Martis controuersiam declamans oratori Endelechio. Rursus Constantinupoli recognoui Caesario et Attico cons. (397 A.D.).*<sup>1</sup>

This Laurentian ms. has been corrected apparently by several hands. But before it had undergone much correction another ms. which we still possess, viz. Laurentianus 29. 2 ( $\phi$ ), was copied from it. This copy is of great value, as it enables us to discover the original reading of F in many places where the latter has been altered or has faded beyond recognition.

Lütjohann (whose early death has been a grievous loss to classical scholarship) collated these two mss., and distinguished four different correcting hands in F, viz.: (1) that of the original copyist (F<sup>1</sup>); (2) that of a corrector (f.) who came shortly after the original copyist and before  $\phi$  was transcribed; (3) that of a later hand (f\*); and (4) that of the latest hand of all (man. rec.). Fr. Beyte (*Quaestiones Appuleianae*, Lips. 1888, pp. 27–40), who has carefully examined the text of the *Apologia*, considers that none of these three classes of correction is based on independent manuscript authority, and decides that all are due to the

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<sup>1</sup> This Sallustius, the son of the consul of 363 A.D. (C.I.L. vi. 1729), was a man of great wealth, with large estates in Spain. He was a friend of Symmachus, and “seems to have combined in a rare fashion a taste for horse-breeding with a taste for literature” (Dill, *Roman Society in the last century of the Western Empire*, p. 131). Endelechi<sup>us</sup>, also called Seuerus Sanctus, was a rhetorician, a poet, and a Christian. We have an idyl of his, *de mortibus boum*, written from a Christian standpoint: see Teuffel-Schwabe, § 448.



learning and ingenuity of those scholars who used the ms. Lütjohann also distinguishes three classes of corrections in  $\phi$ , viz. (1) that by the original copyist ( $\phi^1$ ); (2) that by a later corrector ( $\phi^2$ ); (3) that by the latest hand of all (man. rec.). Beyte thinks that  $\phi^2$  came from F after it had been corrected by its third hand, i.e. by  $f^*$ . This distinguishing of corrections by hands other than the original hand is such a hazardous proceeding that I have not ventured to adopt it; and, as this is not a critical edition, it has seemed sufficient to indicate all corrections of F other than by the first hand by the symbol  $f$ .

It is right to say that I have not seen either of the Florentine codices; and that the text and critical notes in this volume are based on the admirable critical editions of Jahn-Michaelis (ed. 4, 1895) and R. Helm (1907), especially the latter, which is invaluable, not merely from the point of view of manuscript criticism, but also from that scholar's profound knowledge of the language of Apuleius. Helm's edition has completely superseded the editions of Eyssenhardt (1869) and Van der Vliet (1897). Helm promises that his forthcoming edition of the *Florida* will contain a discussion on the manuscripts of the works of Apuleius contained in F.

## 2.

As to the **editions**.—Apuleius was one of the earliest authors printed. The *editio princeps* was published at Rome in 1469 at the instance of Cardinal Bessarion. The editor was Johannes Andreas de

Buxis, afterwards bishop of Aleria,<sup>1</sup> and the printers were Sweynheym and Pannartz. During the next thirty years it was re-issued again and again at Rome, Venice, Vicenza, Milan, and Parma. In 1500 Beroaldus published his commentary on the *Asinus Aureus* (as he called the *Met.*)—the first critical treatment of the book. In 1512 the first Juntine edition was issued at Florence. The second Juntine in 1522, critically edited by Bernardus Philomathes of Pisa, is rightly regarded by Oudendorp and Ruhnken as a work of great merit. The Basle edition of 1533 was printed by Henricus Petrus, and edited by Albanus Torinus. The first Belgian scholar who did good service to Apuleius was Stewechius (whose edition was published by Plantin at Antwerp in 1586). Two years later came the edition of his able young countryman Petrus Colvius, also published by Plantin. The early death of Colvius in 1591 (from a kick of a horse while he was serving in the army) was a real loss to Apuleian study, even though Price accuses him of ‘*iuvenilis temeritas.*’ In 1591 Vulcanius published his own edition at Leyden. Wouwer’s edition came in 1606. In 1614 a great Variorum edition was published at Lyons, with the various readings of

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<sup>1</sup> Giovanni Andrea de Bussi was one of the many pupils of the gentle scholar Vittorino da Feltre. “He had,” says Dr. Sandys (*Hist. of Classical Scholarship*, ii. 54), “the unique distinction of having been, in 1465 to 1471, the editor of the first printed editions of as many as eight works of the Latin Classics:—Caesar, Gellius, Livy, Lucan, Virgil, Silius, and the *Letters* and *Speeches* of Cicero.” Dr. Sandys could have added Apuleius, as he has done on p. 103.

Roaldus. Elmenhorst issued an edition at Frankfurt in 1621, in the preface to which he says "contulimus ipsi Romanam, Aldinam, Venetam, et Basileenses editiones, semper pro regula habentes *Florentinas Membranas*, quarum ope aliquam multa scabie prius atque ulceribus foeda nitori pristino et nativae integritati restitui." The great edition of the much-travelled and learned Englishman, John Price, was published in Paris in 1635. His notes are given in full in the third volume of the 1823 edition of Oudendorp, and evince a really remarkable width of reading. It was republished at Gouda in 1650. The editor of the Delphin edition (1688), Julianus Floridus, is merely a compiler. But the greatest of all the editions is that of Oudendorp. The *Met.* was published at Leyden in 1786 with a Preface by Ruhnken. In 1823 it was re-issued with two additional volumes, the second containing the other works of Apuleius, and the third the notes of Beroaldus, Gruter, Price, and others. These last two volumes were edited by Bosscha. This stately work formed in a large degree the basis of the Leipzig edition of G. F. Hildebrand (1842). This is a diffuse but useful book; and it is still requisite for any study of Apuleius. The critical edition of the *Met.* by Franz Eyssenhardt (1869) was the first to discard the medley of notes of the inferior mss.; but Eyssenhardt was not careful enough to render his own edition definitive. The Teubner text by Van der Vliet (1897) is not without its merits; but that versatile scholar is too bold in his emendations, and too ready to supply words and phrases where the text is not so grievously



defective as to require such drastic remedies. The critical editions of the *Apologia* (1905) and the *Met.* (1907) by Rudolf Helm (also published by Teubner) have signally advanced the study of Apuleius, and are so learned and well-considered that they are destined to remain the standard text for many years.

The story of Cupid and Psyche was edited separately a few times in the eighteenth century (see Hildebrand, lxxxix f.). One of these editions appeared at Göttingen in 1789, and is styled "Psyche, ein Feenmärchen des Apuleius." The title makes one think that possibly the writer did not regard the tale as an allegory. In 1836 Orelli published an edition of the story, but I have never seen it. The dainty edition by Jahn (1856), supplemented by Michaelis (1883: fourth edition, 1895), is a work which shows no less appreciation for the art and beauty of the tale than judicious and acute scholarship. Less judicious perhaps, but of very great learning, is Weyman's edition (1891).<sup>1</sup> The author is quite at home in the language of Apuleius and his imitators. The edition by J. W. Beck (Groningen, 1902), who writes his commentary in Latin, has a useful and able introduction, especially on artistic matters, and many valuable notes, principally on philology. The edition by Friedrich Norden (2 vols., Vienna and Leipzig, 1903)—the first volume contains the Text, the second Introduction and Notes written in German—is brilliant and attractive all through, so that we wish it had been planned on a somewhat larger scale.

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<sup>1</sup> Index Lectionum Universitatis Friburgensis, 1891.

## SIGLA

F Codex Laurentianus 68. 2 manus prima.

f. Manus correctrices codicis F.

φ Codex Laurentianus 29. 2 ex F aliquantum correcto transcriptus.

v. Vulgata quae ab codicibus deterioribus et ueterum uirorum doctorum coniecturis orta sunt.

[ ] Litterae quae in F inuentae tamen sunt omittendae.

< > Litterae quae in F non inuentae tamen sunt addendae.  
Litterae mutatae ex litteris in F parum recte datis impressae sunt typis inclinatis.

Bien certainement, Psyché n'a été admise dans les *Métamorphoses* que pour divertir le lecteur. Prenons l'épisode pour ce qu'il est, un joli conte encadré dans un roman. La fleur se fanerait à la vouloir trop expliquer.

MONCEAUX, *Apulée*, p. 143.



## CUPID AND PSYCHE

IV 28 Erant in quadam ciuitate rex et regina. hi[i] tres numero filias forma conspicuas habuere, sed maiores quidem natu, quamuis gratissima specie, idonee tamen celebrari posse laudibus humanis credebantur, at uero puellae iunioris tam praecipua, tam praeclara pulchritudo nec exprimi ac ne sufficienter quidem laudari sermonis humani penuriā poterat. multi denique ciuium et aduenae copiosi, quos eximii spectaculi rumor studiosa celebritate congregabat, inaccessae formonsitatis admiratione stupidi et admouentes oribus suis dexteram pri<m>ore digito in erectum pollicem residente ut ipsam 10

10' *primore* Colvius: *pore* Fφ. *residentē* F: *residente* φ, sed linea erasa.

**ciuitate]** cp. Enn. Fab. 291 (Ribb.) *Sed ciuitatem uideo Argiuom incendier*: Dolabella ap. Cic. Fam. ix. 9. 3 *ut tu te uel Athenas uel in quamuis quietam recipias ciuitatem*: Gell. 7. 17. 3.

**tres numero]** This addition of *numero* is common in Apuleius, both with definite numerals (Apol. 40: 44), and indefinite words of quantity, e.g. 4. 16 *multi numero*.

**neque . . . ac ne]** Helm refers to 4. 21 *neque clamore ac ne ululatu quidem fidem sacramenti prodidit*.

**sufficienter]** a late word, first found in this passage. In Plin. Ep. 10. 18 (29) 3 the right reading is *sufficientes*.

**denique]** This word has a very weakened sense in Apuleius. It is little more than a mere connecting particle, like our 'well': it is used even at the beginning of a narrative, cp. 1. 4. See Koziol, p. 298.

**studiosa celebritate]** 'in eager crowds.'

**formonsitatis]** For this form cp. Lindsay 'Lat. Lang.' p. 69. It occurs with *n* always in the *Metamorphoses* except 9. 17 init. In the *Apologia* 73 and 92 we find *formosa*. Similarly the mss. give *thesaurus* in the *Met.*, but *thesaurus* apparently in *Apol.* 55.

**primore digito . . . residente]** The form of reverence to the gods was to kiss one's hands (*προσκύνησις*), cp. *Apol.* 56 *si fanum aliquod praetereat nefas habet adorandi gratia manum labris admouere*. Hildebrand compares *Lucian de Salt.* 17 *ὅπου καὶ Ἰνδοὶ ἐπειδὴν ἔωθεν ἀναστάντες προσέχωνται τὸν Ἥλιον οὐχ ὥσπερ ἡμεῖς τὴν χεῖρα κύσαντες ἡγοῦμεθα ἐντελεῖν ἡμῶν εἶναι τὴν εὐχὴν*. Cp. Baumeister *Denkmäler*, p. 592, and Mayor on *Juv.* 4. 118. For *primoris* used of parts of the body the *Dictt.* give

prorsus deam Venerem <uenerabantur> religiosis adorationibus. iamque proximas ciuitates et attiguas regiones fama peruaserat deam, quam caeruleum profundum pelagi peperit et ros spumantium fluctuum educauit, iam numinis sui passim tributa uenia  
 5 in mediis conuersari populi coetibus, uel certe rursum nouo caelestium stillarum germine non maria sed terras Venerem aliam uirginali flore praeditam pullulasse.

- 1 *Venerem uenerabantur* Crusius (*uenerabantur* add. dett. sed post *adorationibus*).  
*crederent*  
*adorationibus* F, sed *crederent* manu recenti.  
 5 *nouo* F, sed posteriore *o* in ras. man. rec.: *noua* φ.  
 6 *stillarum* Jahn: *stellarum* Fφ: *sphaerarum* cod. Bertinianus Oud.

Plaut. Bacch. 675 *digitulis duobus primoribus*: Cic. Cael. 28 *primoribus labris*. It refers to the tips of the fingers, not necessarily to the first or index finger.

For *residentē* Helm reads *residente eam*; but probably the *m* was added by the copyist owing to the many adjacent words that end in that letter: cp. *ambrosia[m]* in 5. 22.

**prorsus deam Venerem]** For the collocation *dea Venus* see next chapter. Crusius alters *deam* into *eam*, comparing for the involved order of words c. 30 *iam faxo huius etiam ipsam inlicitae formositatis paeniteat*. The description of the surpassing beauty of the heroine (or hero) is a constant feature in Greek novels, cp. Chariton 1. 1. 2 *ἦν γὰρ τὸ κάλλος* (of Callirrhoe) *οὐκ ἀνθρώπινον ἀλλὰ θεῖον*. Many examples are given in Rohde, *Griech. Roman* 152 n. 1. For a beautiful girl compared to Venus cp. Plaut. Rud. 421: and often in the novels, e.g. Chariton 1. 14. 1 ff. *καὶ γὰρ ἦν τις λόγος ἐν τοῖς ἀγροῖς Ἀφροδίτην ἐπιφαίνεσθαι*.

**uenerabantur]** This word is found in the inferior mss. In F, Gud, and a few other mss. *crederent* takes its place: but in F *crederent* is added by a later hand. Fulgentius would seem to justify *uenerabantur* (67. 2 ed. Helm)

*illam uero ueluti deam non quisquam amare ausus quam uenerari pronus atque hostiis sibimet placare*. The editors place the word after *Venerem* (a position before *Venerem* would perhaps account better for its loss), emphasizing the alliteration, and comparing Plaut. Rud. 305 *Nunc Venerem hanc ueneremur bonam*: Poen. 278 *Hanc equidem Venerem uenerabor*. Helm thinks the word was omitted at the end of the column. Rossbach adds *adorabant* before *adorationibus*. Bährens suggested *adora<bant ora>tionibus*.

**attiguas]** a rare word first found in Frontinus. It is used four times by Apuleius in the Met., viz. 4. 3: 4. 12: 4. 28: 6. 12.

**deam . . . pullulasse]** 'the goddess whom the azure deep of the sea had borne, and the spray of the foaming waves had fostered, had now granted to the world the favour of her gracious presence and was mixing in the assemblages of the people; or in sooth, that again by a new impregnation of heavenly seed, not the sea but the earth had burgeoned forth a second Venus in all the bloom of maidenhood.' For *stillarum* the mss. give *stellarum*, which Oudendorp thinks is a gloss on *sphaerarum*—a most unlikely reading—which is found in the cod. Bertinianus.

**29** Sic immensum procedit in dies opinio, sic insulas iam proximas et terrae plusculum prouinciasque plurimas fama porrecta peruagatur. iam multi mortalium longis itineribus atque altissimis maris meatibus ad saeculi specimen gloriosum confluebant. Paphon nemo, Cnidon nemo ac ne ipsa quidem Cythera ad conspectum deae Veneris nauigabant; sacra praeter-

6 deae v. : die I'φ.

It was natural to suppose that the fertilizing rain from heaven should by impregnation of mother Earth beget the goddess of fertility, cp. Aesch. Frag. 44 (Nauck) *δυβρος δ' ἀπ' εὐνάντος οὐρανοῦ πεσὼν ἔκυσσε γαῖαν*, in a speech of Aphrodite herself. It is unusual to find *pullulare* used transitively. The Dictt. quote parallels from Lactantius and Fulgentius. Koziol (p. 312) quotes the following verbs ordinarily intransitive which are used transitively by Apuleius:—*resultare* (5. 7) *instrepere* (2. 27), where the acc., however, is a cognate acc.: also *oberrare* (9. 4) and *inerrare* (11. 2), where the force of the preposition seems to condition the accusative. An unusual transitive is *recellere* (7. 24) *totum corporis pondus in postremos poplites recello* ('jerk back') cp. 10. 22: also *eiulabam fortunas meas* (3. 1) and *eiulans sese* (4. 24).

**immensum**] adverbial for *in immensum*, a usage often found in Tacitus e.g. Ann. 4. 40 (see Gerber and Greef i. p. 566). In Met. 10. 14 some mss. omit the *in*. In Dogm. Plat. 2. 26. (260) one inferior ms. has *in immensum*, but Goldbacher and Thomas omit the *in*. In this passage *in* should be omitted, not only on account of its not being found in I'φ, but also on account of *in dies* following.

**proximas**] Rohde (Rh. Mus. 43. 467) reads *per extimas*.

**terrae plusculum**] 'a goodish bit of the continent.'

**fama porrecta**] cp. 5. 4. There is no need with Weyman to add *late* or *latius* before *porrecta*, or with Draheim to read *prouecta*.

**mortalium**] a somewhat stately word for 'men'; often used with *multi* or *omnes*, cp. Kritz on Sall. Cat. 1. 4.

**altissimis maris meatibus**] This is a rather strong case of enallage. Oud. wishes to read *altissimi* or *latissimis*. But Apuleius is fond of this transference of adjectives: cp. 4. 3 *pedum posterioribus calcibus iactatis in eum crebriter*, and many more given by Koziol, p. 222. Yet none seems so violent as the instance here.

This whole passage is similar to that in Chariton i. 1. 2 *ἦν γὰρ τὸ κάλλος* (sc. of Callirrhoe) *οὐκ ἀνθρώπινον ἀλλὰ θεῖον . . . φήμη δὲ τοῦ παραδόξου θεάματος πανταχοῦ διέτρεχεν καὶ μνηστῆρες κατέρρεον εἰς Συρακούσας δυνασταὶ τε καὶ παῖδες τυράννων, οὐκ ἐκ Σικελίας μόνον ἀλλὰ καὶ ἐξ Ἰταλίας καὶ Ἠπείρου καὶ νήσων τῶν ἐν Ἠπείρῳ*. Rohde (*Gr. Roman* 152, note 1) thinks that the model of all such descriptions was Callimachus, in the introduction to his story of Acontius and Cydippe; cp. Dilthey *De Callimachi Cydippe* 30–33. It may be borne in mind, too, that Chariton has been now proved to have lived about the same time as Apuleius: see Grenfell, Hunt, and Hogarth, *Fayum Towns and their Papyri*, pp. 75, 76.

**nauigabant**] a natural sense construction, 'No one sailed to Paphos, no



euntur, <sup>conchase</sup>templa deformant<sup>was transferred on</sup><ur>, puluinaria proteruntur, caerimoniae negleguntur; incoronata simulacra et arae uiduae frigido cinere fœdatae. puellae supplicatur et in humanis uultibus deae tantae numina placantur, et in matutino progressu  
 5 uirginis uictimis et epulis Veneris absentis nomen propitiatur,

1 *praetereuntur* Hildebrand: *p̄feruntur* Fφ; *deseruntur* Colvius: fort. *postferuntur*.

*deformantur* v.: *deformant* Fφ.

*proteruntur* Salmasius: *perferuntur* Fφ.

one to Cnidus; they did not even go to Cythera': so that there is no need to make such a bold assumption as Oud. that *nemo* can be grammatically followed by the plural when there is not a repetition of the word. Thus in Vell. 1. 16 fin. Aldus rightly altered *nequuerint* to *nequuerit*, though Kritz retains the plural.

**praetereuntur]** This is the good emendation of Hildebrand for the mss. reading *praeferuntur*. He quotes Ov. Met. 8. 278 *solas sine ture relictas Praeteritae cessasse ferunt Latoidos aras*. It is just possible that we should read *postferuntur* (*p̄feruntur* for *p̄feruntur*) 'are held in less esteem,' a sense in which *posthabere* is used by the classical writers: for the tradition is all in favour of *-feruntur* being right, the question being what prefix should be added; and the rhythm of the artificial sentence will be better observed, as all the verbs will be quadrisyllables. Helm reads *differuntur* for *die p̄feruntur* of the mss., as *dia* for *dea* is found only here in Apuleius. But *i* for *e* is a common error in Fφ; cp. 5. 19 *corrumpit* for *-pet*.

**proteruntur]** So Salmasius and Oudendorp for *perferuntur* of Fφ and *proferuntur* of the inferior mss. It seems a very suitable word to apply to neglected cushions. Aldus and Rohde read *deseruntur*, which is not so graphic, and is rather far from the tradition. Friedländer ingeniously suggests *puluerantur*. In Plautus (cp. Gell. 18.

12. 4) *pulvero* is intransitive, but it is used with an acc. in Plin. H. N. 11. 114. Helm reads *praetereuntur*, and Hildebrand *perteruntur*.

**uiduae]** This word is often applied metaphorically to trees before the vine is trained to them, and conversely of the vine before it is so trained: also in the sense of 'deprived of' something, which is expressed, e.g. 2. 14 *mente uiduus, necdum suus*. But this seems to be the only passage in which it is used absolutely in the sense (presumably) of 'without sacrifices,' 'unladen,' as is fixed by the context.

**frigido cinere]** Hildebrand well compares Val. Flacc. 2. 98 *Laetus adit: contra Veneris stat frigida semper Ara loco*.

**supplicatur]** Impersonal. The Dictt. quote Sall. Frag. p. 141 Kritz *tum uenienti* (sc. *Metello*) *ture quasi deo supplicabatur*.

**absentis]** 'though absent,' 'who was really absent.'

**nomen]** So the mss. Colvius, who reads *numen* with hesitation, is followed by Hildebrand with determination; but the repetition of *numen* is unlikely, and there is no more difficulty in *nomen* being propitiated with victims than c. 30 the *nomen* being located in heaven. It is to be confessed, however, that we find *nomine* for *numine* in 5. 26 init.: but in 6. 10 we have *ruricola* for *ruricola*, which shows that the confusion of the two letters was common.

iamque per plateas commeantem pöpuli frequenter floribus sertis et solutis adprecantur.

Haec honorum caelestium ad puellae mortalis cultum inmodica translatio uerae Veneris uehementer incendit animos et inpatiens indignationis, capite quassanti, fremens altius, sic<sup>5</sup> secum disserit:

**30** "En rerum naturae prisca parens, en elementorum origo initialis, en orbis totius alma Venus, quae cum mortali puella <sup>phæres</sup> partiario maiestatis honore tractor et nomen meum caelo conditum terrenis sordibus profanatur! nimirum communi<sup>10</sup> numinis piamento, uicariae uenerationis incertum sustinebo et imaginem meam circumfer[r]et puella moritura. frustra me

**12** *circumferet* v: *circumferr&* F: *circumferre* fφ.  
*puella moritura* F: *puellā moriturā* fφ.

floribus sertis et solutis] 'flowers in wreaths and loose' cp. 2. 16 (*Fotis proximat rosa sarta et rosa soluta in sinu tuberante*). For offerings of crowns cp. Plaut. Asin. 803 *Tum si coronas sarta unguenta iusserit Ancillam ferre Veneri aut Cupidini*: Aul. 385: Hor. Ep. 2. 1. 144.

uerae Veneris uehementer] 'inflames the heart violently of the veritable Venus.' Note the alliteration. On the jealousy of Venus cp. Prop. 2. 28 (= 3. 24). 9 *Num sibi collatam doluit Venus ipsa? peraeque Prae se formosis inuidiosa dea est*. Jealousy of the heroine as a motive for persecuting her is found in popular tales, such as "Little Snow-white" (Grimm 53).

capite quassanti] cp. 6. 9 *caputque quatiens*. For this abl. cp. 3. 26: 8. 19, and probably 2. 26. It is also found in Plautus Asin. 403, Bacch. 305; cp. Verg. G. 1. 74. This is the usual gesture of indignant thought: cp. Hom. Od. 5. 285 *κινήσας δὲ κάρη προτὶ δὲν μινθήσατο θυμόν*, and its imitation Verg. Aen. 7. 295 *tum quassans caput haec effundit pectore dicta*.

**30** En rerum naturae . . . Venus] This is an allusion probably to the

opening of the poem of Lucretius. *Aeneadam genetrix hominum diuomque uoluptas Alma Venus* &c. Hildebrand says that *alma* is used in the sense of *altrix* or *alumnatrix*, and thus governs the genitive *orbis totius*. But he quotes no parallel, and the usage is improbable. Nor need *alma* be changed into *anima* or *domina* (cp. 11. 7); nor need *domina* be added, with Vliet. The genitive is rather possessive, 'the whole world's benign Venus.' Something similar is to be found in Riese's 'Carmina in codicibus scripta' 21. 224, p. 94 *Tibi nunc, salis alme profundi, Quod dedimus, Neptune, tuum est*.

partiario maiestatis honore tractor] 'I am dragged in the dust (like a captive slave cp. Verg. Aen. 2. 403) by having to share the honour of my greatness with a mortal girl'; *partiarius* is a legal word: cp. 9. 27, where *partiario* is used adverbially.

nimirum communi . . . sustinebo] 'So indeed! by sharing the offerings to my divinity I shall have to tolerate the precarious position of receiving devotion by deputy.'

circumferet] F reads *circumferre* corrected from *circumferr&*. φ gives

pastor ille, cuius iustitiam fidemque magnus comprobavit Iuppiter, ob eximiam speciem tantis praetulit deabus. sed non adeo gaudens ista, quaecumque est, meos honores usurpabit: iam faxo huius etiam ipsius inlicitae formonsitatis paeniteat."

3 *usurpabit* v: *usurpavit* Fφ: *usurparit* Oudendorp.

4 *etiam* Fφ: *eam* Jahn.

*circumferre*. The older editors rightly altered to *circumferet*. F and φ have *puellā moriturā*, but the stroke over the *a* in each case is by a recent hand. Hildebrand reads *circumferre puellam morituram*, and quotes for this exclamatory use of the acc. and infinitive Apol. 29 *scilicet ergo phrygionibus aut fabris negotium istud dandum fuisse*, where, however, the inf. is governed by *scilicet* = *scire licet*, as so often in the comic poets. A better ex. is Met. 4. 11 *cur enim manui quae rapere et iugulare sola posset fortem latronem superuiuere!* But it comes in awkwardly in a clause which is joined to an indicative clause by *et*: besides, the infin. is not the reading to which the mss. lead. Accordingly there is little doubt that the recent editors are right in reading *circumferet puella moritura*.

*pastor ille*] Paris, of course. Jupiter gave the order that Mercury should bring the goddesses to Paris to have the decision made (Hyginus 92).

*non adeo gaudens . . . usurpabit*] This is a Graecism; *non gaudens* = οὐ χαίρωνσα 'not with impunity,' the usual Latin phrase being *non impune* (ep. 3. 3), cp. Soph. Oed. Tyr. 363 ἀλλ' οὐ τι χαίρων δὲς γε πημονὰς ἐπεῖς. 'She, whoever she is, shall bitterly rue her assumption of honours due to me.' The mss. read *usurpavit*, which Oudendorp altered into *usurparit*, lit. 'she shall find that she has assumed.' This gives the full force to the future-perfect, and the corruption may have been due to the omission of the stroke which signifies *er*. But as the Greek idiom

seems always to use the simple future with οὐ χαίρων, it is more probable that *usurpabit* is the right reading.

*iam faxo . . . paeniteat*] This is a common form of threat (cp. 5. 30), and the archaic form *faxo* is generally used therein. In Plautus and Terence *faxo* is generally joined with another future in a parenthetical manner, cp. note on 5. 9 *uidisti, quanta . . . iacent*. But Ussing on Amph. 351 shows that the future is indeed found 50 times with *faxo*, but that, on the other hand, the subjunctive is found 16 times, and once with *ut* expressed (Asin. 893); so that both constructions are to be considered allowable. Jahn reads *eam* for *etiam*. Helm adds *eam* immediately after *faxo*, and that is certainly the usual position for the object 1. 12 *faxo eum . . . paeniteat*: 5. 30 *iam faxo te lusus huius paeniteat*. In these passages, too, the object is expressed. But it is difficult to assign any reason for the disappearance of *eam* from the mss.: so it is preferable to suppose that Apuleius did not use it. For such an omission the Dictionaries quote passages from Seneca (Q. N. 4 Praef 7) and Curtius 10. 7. 12 *nec uelle nec nolle quicquam diu poterant paenitebatque modo consilii, modo paenitentiae ipsius*. Leky (De Apul. Syntaxi, p. 10) wishes to take *paeniteat* personally; and so it is found in 5. 6 *cum coeperis paenitere*, and even in classical writers such as Livy 3. 2. 4, and elsewhere. But the passages quoted above with *faxo* seem to show that Apuleius preferred the impersonal use. Rossbach, whom Vliet



Et uocat confestim puerum suum pinnatum illum et satis temerarium, qui malis suis moribus contempta disciplina publica, flammis et sagittis armatus, per alienas domos nocte discurrens et omnium matrimonia corrumpens impune committit tanta flagitia et nihil prorsus boni facit. hunc,<sup>5</sup> quanquam genuina licentia procacem, uerbis quoque insuper stimulat et perducit ad illam ciuitatem et Psychen—hoc enim nomine puella nuncupabatur—coram ostendit et tota illa perlata de formonsitatis aemulatione fabula gemens ac fremens indignatione :

**31** “Per ego te,” inquit, “maternae caritatis foedera deprecor, per tuae sagittae dulcia uulnera, per flammae istius mellitas uredines, uindictam tuae parenti, sed plenam tribue et in pulchritudinem contumacem seueriter uindicta idque

**14** *seueriter* Brant: *reuerenter* Fp.

follows, prefers to alter *ipsius* into *ipsam*: and Jahn conjectures *eam* for *etiam*. For *inlicitae* Crusius conjectured *inelitae* ‘notorious’ cp. Ennius, Trag. 55, Ribbeck, *inclutum iudicium* of the Judgment of Paris), but this is hardly necessary. For Venus asking Cupid to shoot his arrows and inspire passion cp. Apoll. Rhod. 3. 142 *ὃν δὲ παρθένον Αἰήταο θέλξον διστεύσας ἐπ’ Ἰήσωνι*. This whole domestic scene in Apollonius (111–153) is quite charming, and well worth reading: Dilthey (*De Call. Cyd.* p. 45) thinks that we may perhaps regard Callimachus also as having portrayed such a scene (cp. Frag. 239).

**contempta disciplina publica**] ‘holding in scorn the morals of the community’: cp. 6. 22, where Jupiter declares that Cupid acts *contra leges et ipsam Iulian disciplinamque publicam*.

**quanquam genuina licentia procacem**] ‘although forward enough from his inborn native effrontery.’

**perlata**] ‘gone through,’ cp. 7. 10 *Sic ille latronum fisci aduocatus nostram*

*causam pertulerat*: Juv. 7. 153 *nam quaecunque sedens modo legerat, haec eadem stans Perferet*.

**gemens ac fremens**] ‘fretting and fuming’—alliteration.

**31 deprecor**] ‘I earnestly pray of you’: cp. 3. 24; 6. 2; 8. 10; 8. 20; 11. 25 the common usage of the word: Gell. 7 (6). 16. 2; also 9. 23 *diras deuotiones in eam deprecata*, a passage which may in some measure support Gellius’ interpretation of Catull. 92. 3.

**uredines**] ‘stingings.’ The glosses explain the word as ‘calor ignis vel uermis lignorum’ or as ‘urens uentus.’ It is used for ‘blight’ in Cic. N. D. 3. 86. But in Plin. H. N. 9. 147 it seems to mean ‘a sting,’ the sea-nettle (*urtica*) *tacta uredinem mittit*. The termination is the same as in *dulcedo*, *torpedo*, *teredo*.

**sed**] ‘aye, a full one,’ a use common from the first cent. A.D., but found as early as Plautus (Rud. 799).

**seueriter**] The mss. give *reuerenter*. But Brant is certainly right in reading *seueriter*, as it is the word found in

unum et pro omnibus unicum uolens effice: uirgo ista amore fragrantissimo teneatur hominis extremi, quem et dignitatis et patrimonii simul et incolumitatis ipsius Fortuna damnauit,

1 *effice* v: *effici* Fφ.

2 *fragrantissimo* F: *flagrantissimo* φ.

3 *fortuna* Fφ, sed corr. manu alt. ex *fortune*.

Fulgentius and the Mythographus Vaticanus where they describe this request of Venus. Apuleius uses the word elsewhere with *uindicare* 2. 27 (where Fφ had originally *reueriter*) and 3. 3. It was already found in Titinius 67 (see Ribbeck Com. p. 143) *seueriter Hodie sermonem amica mecum contulit*, and it is recognized by Priscian (ii 70 Keil), who gives many similar adverbs in *-ter* from adjectives in *-us*; cp. Neue-Wagener ii<sup>3</sup> pp. 725 ff.

*id unum et pro omnibus unicum*] 'this sole and special favour worth all beside' (lit. 'instead of all'). Many late mss. give *prae* for *pro*, which Oud. wrongly adopts. Helm notices that there is a similar divergence of readings in Verg. *Æn.* 3. 435 *Unum illud tibi, nate dea, proque omnibus unum Praedicam*, on which passage the commentators quote Cic. Att. 2. 5. 1 *Cato . . . qui mihi unus est pro centum millibus*. For *unum et unicum* cp. Catull. 73. 5, 6 *Ut mihi quem nemo gravius nec acerbius urget Quam modo qui me unum atque unicum amicum habuit*, on which passage Bährens refers to Gell. 18. 4. 2 *cum ille se unum et unicum lectorem esse enarrantoremque Sallustii diceret*.

*uolens*] generally used in prayers to divinities in conjunction with *propitius*. Liv. 1. 16. 3: 7. 26. 4.

*fragrantissimo*] Apuleius uses *fragrans* both for *flagrans* (as here and 5. 9 init., 5. 23, cp. 4. 17 and perhaps 6. 22) and for *fragrans* (2. 5, 2. 8 fin., 3. 19, 4. 2, 10. 34). The latter is the use most commonly recognized by the

glosses. Apuleius frequently uses *flagrare* and its derivatives (8. 22: 4. 14: 3. 9), but not, so far as I know, *fragrare* or its derivatives. F gives *fraglare*, except in 6. 11, where Fφ have *flagrans*. Many examples of this dissimilation from the African writers are given by Wölfflin in the Archiv iv 8 ff. Fronto seems to be the first writer in whom it appears prominently. In Verg. Georg. 4. 169 the best mss. give *fragrantia mella*. See a very learned Excursus by Prof. Ellis on Catullus, p. 346.

*extremi*] 'the lowest.' The dictionaries quote Senec. Epist. 70. 25 *extrema mancipia*, and Justin. 15. 1 *quidam sortis extremae iuuenis*. Not quite parallel is Met. 3. 5 *extremos latrones*, where the word rather means 'most desperate.'

For a similar vengeance of Venus cp. Hyginus Fab. 58 *Smyrna Cinyrae . . . et Cenchreidis filia: cuius mater Cenchreis superbius locuta quod filiae suae formam Veneri anteposuerat Venus matris poenas exsequens Smyrnae infandum amorem obiecit adeo ut patrem suum amaret*. Ovid seems to allude to this Met. 10. 524 *Iam placet (Adonis) et Veneri matrisque ulciscitur ignes*.

*incolumitatis*] 'security of life.' He should be a hunted thing. Possibly there may be a reference to his having lost the rights of citizenship, possession of the rights of citizenship being often described as *incolumitas* by Cicero.

*damnauit*] 'amerced of,' as in the usual *damnare capitis* (civil status).

tamque infirmi, ut per totum orbem non inueniat miseriae suae comparem."

Sic effata et osculis hiantibus filium diu ac pressule sauiata proximas oras reflui litoris petit plantisque roseis uibrantium fluctuum summo rore calcato] ecce iam profundi<sup>5</sup>

1 infirmi Fφ: infimi v.

3 osculis v: oculis Fφ.

5 calcato f: calcatū Fφ.

profundi Fφ: profundum Koehler.

**infirmi]** So the mss. Editors mostly alter to *infimi*, Oudendorp referring to 5. 24 (*Veneris*) *quae te miseri extremique hominis deuinctam cupidine infimo matrimonio addici iusserat*. There is no great objection to *tam* with a superlative; but the word is somewhat tautologous after *extremi*; and in 5. 24 *infimo matrimonio* sums up the whole position, *infimo* is the reading of the mss., and the word there is not exactly co-ordinate with the other adjectives. If the creature, in addition to all his other misfortunes, was a weakling and irresolute, 'feeble' in body and mind, we can well imagine that the wife's misery would be complete. Accordingly, though with some little hesitation, the mss. reading has been retained.

**Sic effata . . . exercitus]** This is what the Greek rhetoricians would call an ἔκφρασις.

**osculis hiantibus]** cp. 3. 19 for the same words: also 5. 23 *patulis . . . sauiis*. cp. also Gell. 19. 11. 3 *dum semihulco sauiio meum puellum sauior*. The mss. give *oculis*: in 5. 23 fin. there is a similar error.

**pressule sauiata]** cp. 2. 16 *me pressim deosculato*: 10. 21 *exosculata pressule*.

**reflui litoris]** 'the refluent shore,' a strange collocation to express the shore from which the waves recede. Rohde and Cornelissen suggest *licoris* i.e. *liquoris*, comparing Horace Carm. 3. 3. 46 *qua medius liquor Secernit Europen ab Afro*. The collocation

*litoris oram* is occasionally found, Verg. Georg. 2. 44.

**plantisque . . . calcato]** 'treading with her rosy steps the crests of the glancing waves.' As the mss. give *calcatū*, Helm conjectures that we should read *en ecce*, as in 8. 26 init.: 10. 9 fin.: 11. 15. For *calcare* cp. Anth. Pal. 6. 189 Νύμφαι Ἀνιγριάδες, ποταμοῦ κόραι, αἱ τὰδε βένθη Ἀμβροσίαι ῥοδέοις στέλβετε ποσσὶν δελ.

**ecce iam profundi . . . obsequium]** The mss. read *profundi*, for which Koehler (Rh. Mus. 19 (1864), p. 152) suggests *profundum* (cp. c. 28), a reading adopted by all subsequent editors. He says, and rightly, that if *profundi* is retained, the only meaning the passage can have is that the goddess sat down on the calm surface of the deep sea, and that this would not justify the emphatic *ecce*, and is inconsistent with *biuges*. Both these objections may perhaps be met. The picture seems to be this:—When Venus reached the shore, she walked along the shallow water with her rosy feet, and when she reached deep water (wherein alone the sea-gods could operate), look you, she paused for an instant, and, in true fairy-tale wise, wished (for her retinue to attend). No sooner has she wished for the marine troop than, lo! they are there. Her sudden stopping was noteworthy, especially on account of what followed. The whole proceeding was so striking, the pause, the wish, the sudden appearance of the sea-gods, that we may well have



maris sudo resedit uertice, et ipsum quod incipit uelle en statim, quasi pridem praeceperit, non moratur marinum obsequium: adsunt Nerei filiae chorum canentes et Portunus caeruleis barbis hispidus et grauis piscoso sinu Salacia et auriga

1 *en statim* Oudendorp: *et statim* Fφ: *ei statim* Jahn.

3 *Nerei* corr ex *medei* Fφ.

not only one but two exclamations in close succession; for it is sounder to adopt Oudendorp's *en* for *et* before *statim*, than simply eject it with the editors. With the appearance of the marine troop came also the chariot drawn by Tritons; but the author—possibly with some picture before his mind representing such a procession which he described in order of details—did not come to mention the carriage until the end. In any case it seems that Ap. wished to represent Venus as walking (*plantis*) some little way over the sea before she seated herself in the chariot. The passage may then be translated 'look you! now in the deep sea she pauses on its summer surface; and on her very first wish, lo! straightway, as if she had given command therefor long since, she is at once obeyed by the ocean's duteous service.' Helm follows Koehler and ejects *et statim* as a gloss. Hildebrand thinks *incipit uelle* simply equivalent to *vult*: but the immediate fulfilment of the first beginnings of a wish tends to display the power of Venus in a more striking manner. *Obsequium*, the abstract for the concrete, like *ministerium*.

**sudo]** The word *sudus* is generally applied to the clearness of air or wind or light; Apuleius uses it in 11. 7 *nudo sudoque luminis proprii splendore*: Apol. 16 *cuncta specula uel uda uel suda*: De Deo Soer. 2. 121 *suda tempestate*. In one passage (ib. 10. 143) he uses it of clouds *humectiores humilius meant aquilo agmine, tractu signiore: sudis uero sublimior cursus et, cum lanarum uelleribus*

*similes aguntur, cano agmine, uolatu perniciores*.

**Portunus caeruleis barbis hispidus]**

The plural *barbae* is used of the beard of one man when it is especially thick: cp. Senec. Herc. O. 1753 *illi graues luxere barbae*. Petron. 99 *barbis horrentibus nauta*. Portunus was an old god of harbours (*Portunus a portu* Cic. N. D. 2. 26) or gates (Paul. ap. Fest. 56 *claudere et clauis ex Graeco descendit cuius rei tutelam penes Portunum esse putabant qui clauim manu tenere fingebatur et deus putabatur esse portarum*). Hence his cult was connected with that of Janus. The Portunalia were held on Aug. 17 at Rome and Ostia. Later writers (cp. Ov. Fast. 6. 547) connected him with the story of Athamas, Ino, and Melicerta, and told that Melicerta was changed into the god Portunus *qui Graece Palaemon dicitur* (Serv. on *Æn.* 5. 241). But Apuleius here keeps them distinct, and prettily represents Palaemon as still a little fellow (*paruulus*). Wissowa (in Roscher's Myth. Lex. s. v. Portunus, p. 2788) thinks that, as Salacia here = Amphitrite, we should suppose that Apuleius in this passage considered Portunus as Neptune. But he speaks in Apol. 31 of *Neptunus cum Salacia et Portuno et omni choro Nerei*. It is questionable if Apuleius in this 'floridum' thought much about the natures of the sea-gods he mentioned. All he desired was to accumulate a few out-of-the-common names.

**et grauis piscoso sinu Salacia]** 'and S. heavy-laden with her bosom-load of fish.' Salacia was an old Roman

paruulus delfini Palaemon; iam passim maria persultantes Tritonum cateruae hic concha sonaci leniter bucinat, ille serico tegmine flagrantiae solis obsistit inimici, alius sub oculis dominae speculum progerit, curru biuges alii subnatant. talis ad Oceanum pergentem Venerem comitatur exercitus.

**32** Interea Psyche cum sua sibi perspicua pulchritudine nullum decoris sui fructum percipit. spectatur ab omnibus, laudatur ab omnibus, nec quisquam non rex, non regius, nec

1 *passim* v: *parsim* Fφ.

goddess of the salt sea waves. Festus (p. 326) says she was so called because she *salum ciet*, cp. Pacuvius 418 (Ribb.) *hincsaevitiam Salaciae fugimus*. She was celebrated in hymns (Gell. 13. 23. 2) as the wife of Neptune, cp. Serv. on *Æn.* 1. 144. Cicero (Tim. 39) seems to identify her with Tethyz, wife of Oceanus: cp. Serv. on Georg. 1. 31.

**Tritonum]** Servius on *Æn.* 1. 144 *Triton, deus marinus Neptuni et Salaciae filius, deae marinae ab aqua salsa dictae*. 'Old Triton' is generally represented as a man above, with a dolphin's tail below. He blows his 'wreathed horn,' a twisted sea shell, now strongly, now gently, to raise or calm the sea. In course of time it came to be considered that there were many Tritons who were regarded as attendants on other gods as they sped over the waves.

**concha sonaci leniter bucinat]** 'blows a soft trumpet-note on his sounding shell'; cp. Ov. Met. 1. 333 *Tritona vocat conchaeque sonaci Suspirare iubet*. The word *sonax* is used elsewhere by Apuleius in a stronger sense (S. 4) of a boar *dentibus attritu spumeus*.

**speculum progerit]** cp. 11. 9 of the priestesses of Isis *aliae quae nitentibus speculis pone tergum reuersis uenienti deae obuium commonstrarent obsequium*.

**curru biuges alii subnatant]** others swim beneath the chariot in

double harness' (lit. 'under the double yoke'). φ reads *curru* according to Vliet; and though F has *currus*, Vliet says that *rru* is a re-writing of what was originally in the ms. ('manus rescriptoris est'), and that *s* is added at the end by a recent hand. Of the reading of F Helm says 'vid. fuisse *currū*, sed compendio "del.; al. m. corr. *currus*.' It would seem that *curru* was the reading of the archetype. Vliet compares Sil. 14. 482 *pars subnatat unda* [should it not be *undae*?] *Membrorum, pars exstat aquis*. It would not be easy to quote a parallel for *subnatate* with the acc.; in such a passage as Sil. 15. 136 *Pectora subrepat terror*, there is an idea of motion towards, and the ordinary construction of *subrepere* is certainly with the dat. In Verg. *Æn.* 3. 541 *curru succedere sueti Quadrupedes*, we should regard *curru* as the dat. cp. Georg. 3. 418.

**cum sua sibi . . . pulchritudine]** For this usage (*suus sibi*) so frequent in the comic writers Koziol (p. 78) quotes a dozen passages from the literary works of Apuleius. To those quoted in the Dictionaries add 7. 13: 9. 40: Apol. 69: Flor. 9. 32 (Oud.): 16. 65: 18. 87: 23. 103. See also *Archiv*, 8. 43, 44.

**non regius]** 'no prince.' The editors quote no parallel for *regius* used thus absolutely for *regius filius* or *sponsus*.

de plebe saltem cupiens eius nuptiarum petitor accedit. mirantur quidem diuinam speciem, sed ut simulacrum fabre politum mirantur omnes. olim duae maiores sorores, quarum temperatam formonsitatem nulli diffamarant populi, prociis  
 5 regibus desponsae iam beatas nuptias adeptae, sed Psyche uirgo uidua domi residens deflet desertam suam solitudinem aegra corporis, animi sau[da]cia et quamuis gentibus totis complacitam odit in se suam formonsitatem. sic infortuna-  
 10 tissimae filiae miserrimus pater suspectatis caelestibus odiis et irae superum metuens dei Mile[s]sii uetustissimum percontatur

7 animi saucia v : animis audacia Fφ.

**ut simulacrum fabre politum]** This is a usual simile to express beauty in the Greek novels: cp. Achill. Tat. 5. 11. 5 γυναικα . . . πάνν καλήν ἔστ' ἂν ἰδὼν αὐτὴν εἴποις ἄγαλμα. We find it also in Euripides Hec. 560 μαστούς τ' ἔδειξε στέρα θ', ὥς ἀγάλματος κάλλιστα.

**olim]** 'some time before', as 9. 6 *olim descendit in dolium*: cp. *non olim* = 'quite recently.'

**diffamarant]** This is a rare use of the word 'noised abroad,' 'published widely,' in a good sense. It is used in the Vulgate to translate διαφημίζειν (Matt. 9. 31 : Mark 1. 45) and ἐξηχεῖν (1 Thess. 1. 8). We can hardly take *diffamare* here as implying that the fame of Psyche's beauty tended to her hurt, cp. *gentibus totis complacitam*.

**prociis regibus]** For substantives as attributes cp. 5. 24 *amatores oculi*: 5. 26 *deus pastor*: 3. 29 *rosae uirgines*: 7. 11 *puella uirgo*: and often.

**uidua]** can be used of any unmarried woman, whether widow or maid; cp. Dig. 50. 16. 242. 3 '*Vidua*' *non solum eam quae aliquando nupta fuisset, sed eam quoque mulierem quae uirum non habuisset, appellari ait Labeo*. But as 'widow' is the common use, by thus joining *uirgo* and *uidua* Apuleius succeeds in getting an artificial collocation and alliteration. A somewhat

similar artificiality Apuleius adopts in Apol. 76 *fortasse an adhuc uidua ante quam nupta domi sedisset*. Something similar, but not quite parallel, is 'widowed wife and wedded maid' in *The Betrothed*.

**aegra corporis]** The only parallel to *corporis* which I can find is in Paulinus of Nola Carm. 27. 425. The locative *animi* is common. With this passage may perhaps be compared Ennius Fab. 213 (Ribb.) *Medea animo aegra amore saevo saucia*.

**sic]** 'then,' 'under these circumstances': cp. 3. 3 *tunc . . . me orchestrae mediae sistunt*. *Sic rursum . . . accusator . . . exsurgit*: 3. 21 *fit bubo Pamphile*. *Sic . . . terra resultat*.

**irae superum metuens]** 'afraid that he was incurring the anger of heaven.' Often in Horace (e.g. Carm. 3. 19. 16 *rixarum metuens*) and Juvenal (e.g. 5. 154 *metuensque flagelli*): cp. also Pers. 2. 31 *metuens diuom*; Ov. Met. 1. 323: Cic. Dom. 70 *legum iudiciorumque metuentes*. With the dat. *metuens* means 'fearing for (on behalf of)', cp. 5. 4 *uirginitati suae . . . metuens*; Verg. G. 1. 186 *inopi metuens formica senectae*.

**dei Milesii uetustissimum . . . oraculum]** This was the oracle about 10 miles south of Miletus at a place



oraculum et <a> tanto numine precibus et uictimis ingratae uirgini petit nuptias et maritum. sed Apollo, quanquam Graecus et Ionicus, propter Milesiae conditorem sic Latina sorte respondit :

**33** "montis in excelsi scopulo, rex, siste puellam  
ornatam mundo funerei thalami.

5

nec speres generum mortali stirpe creatum,  
sed saeuum atque ferum uipereumque malum,

1 a add. Price.

3 Milesiae v: milessii Fφ.

5 scopulo, rex, siste Lütjohann: scopulor existe F initio: sed man. rec. eraso  
rex inseruit sub: scopulo existe φ.

7 speres φ m. rec.: speres Fφ.

mortali φ m. rec: marcali Fφ.

called Didymi, or more usually Branchidae, though in strictness this latter was the name of the priests of the oracle. It flourished certainly in the 6th century B.C. Sir Charles Newton has made interesting excavations there (*Discoveries at Halicarnassus, Cnidus, and Branchidae*, ii. chap. 23).

a tanto numine] As *petere* cannot be used with the simple abl., we have added *a* with Price. This is easier than attempting to find a participle in *tanto*, e.g. *tentato* (Hertz), *litato* (Jahn); or adding a participle, e.g. *adito*, after *tanto* (Bursian), or *propitiato* after *victimis* (Vliet), though *propitiare* is a word to which Apuleius is very partial. Helm refers to 5. 10 *robor<a>ta* for *a* omitted before *t*. For *tanto numine* cp. 4. 29 *deae tantae*; 6. 18 *tantus deus*.

ingratae] 'unfavoured,' 'unpleasing,' as she had no suitors. Leo ingeniously suggests *in<vocato desol>atae*.

propter Milesiae conditorem] This is humorous; 'to gratify the author of the Milesian tale,' that is 'as a favour to me Apuleius.' With *Milesiae* supply *historiae* (Ovid Trist. 2, 444) or *fabulae* cp. Capitol. Alb. 11. 8 *Milesias nonnulli eiusdem esse dicunt*: 12. 12 *cum ille neniis quibusdam anilibus occupatus*

*inter Milesias Punicas Apulei sui et ludicra litteraria consensesceret*. It is disputed as to whether by *Milesia* here Apuleius means to refer to his whole novel, cp. 1. 1 init. (Burger in Hermes 27 (1892), p. 353), or to the individual story of Cupid and Psyche (Rohde in Rh. Mus. 48 (1893), p. 152). The latter seems the more probable; but perhaps the question cannot be definitely settled. For Milesian tales see Excursus I.

33 montis in excelsi scopulo] The whole of this description of the procession to the hill recalls Grimm's Tale of the *Two Brothers* (No. 60).

rex, siste] This is the brilliant restoration of Lütjohann. F has *sub-siste*, but *subs* is in an erasure by a recent hand: φ has *existe*, which settles the matter. Cp. c. 34 *scopulo sistite*, which also shows (as Jahn pointed out) that we should have *siste* here. Helm says that F seems originally to have had *scopulor existe*.

mundo] 'decked in the garments of a bridal with the grave.' Price compares the description of the picture of Andromeda in Achill. Tat. 3. 7 *δέδεται μὲν οὕτω τὸν θάνατον ἐκδεχομένη· ἔστηκε δὲ νυμφικῶς ἐστολισμένη, ὥσπερ Ἀδώνιδι νύμφη κεκοσμημένη*. For *mundo* in the sense of 'paraphernalia,'

quod pinnis uolitans super aethera cuncta fatigat  
 flammaque et ferro singula debilitat,  
 quod tremit ipse Iouis, quo numina terrificantur  
 fluminaque horrescunt et Stygiae tenebrae."

5 rex olim beatus affatu sanctae uaticinationis accepto pigens  
 tristisque retro domum pergit suaeque coniugi praecepta sortis

5 *pigens* φ : *piger* F (sed *er* in rasura alia manu) φ (m. rec.).

'apparel' cp. 2. 9: 11. 8: Liv. 34. 7. 9  
*munditiae et ornatus et cultus, haec  
 feminarum insignia sunt: hunc mundum muliebrem appellarunt maiores nostri.* Apuleius also uses it in the sense of 'appliances for' 6. 1 *operae messoriae mundus omnis.* In Apol. 13 fin. Apuleius uses the word apparently with both the above meanings, but the first doubtless predominates *maius piaculum decernis speculum philosopho quam Cereris mundum profano videre*, where *mundum* appears to be glossed by *orgia* a few lines before.

*quod pinuis*] Fφ, so far as I can gather from Helm's note, seem to have read *qui* (q). But as in line 7 we have *quod*, it is much more likely that Apuleius wrote *quod* here, where the neuter *malum* was so close at hand. Confusions of abbreviations of relatives are most common.

*Iouis*] an archaic form found in Ennius' well-known list of the twelve great gods, *Iuno, Vesta, Minerua, Ceres, Diana, Venus, Mars, | Mercurius, Iovis, Neptunus, Volcanus, Apollo*: and often in the *Fabulae* of Hyginus e.g. 195 init. *Iouis, Neptunus, Mercurius in Thraciam ad Hyricum regem in hospitium uenerunt*: also 275 init. Compare too Petron. 47: 58.

*fluminaque*] The reading *flumina* has been retained with some hesitation. No doubt rivers, as well as all other things, cannot withstand the fires of Love, and editors refer to 5. 25 *sed mitis fluvius in honorem dei scilicet, qui et*

*ipsas aquas urere consuevit . . . eam . . . herbis exposuit.* But there is little about the monster here depicted that would lead to the idea that he was a consuming fire, as *flamma et ferro* is the stock phrase of an enemy spreading desolation in which the *flamma* is not emphasized: and *flumina* is a very inadequate antithesis or pendant to *Stygiae tenebrae*. Though it has met with little favour from recent editors, I incline to the old and obvious emendation *luminaque*, and would refer the word to the lights of the upper world, the sun, moon, and stars. L. Müller suggested *fulmina* and Rohde *culmina*. Helm retains *fluminaque*, as does Hildebrand. In defence of the very slight divergence from strict grammar he compares 6. 10 *felix uero ego quae uocabor auia et uilis ancillae filius nepos Veneris audiet.*

*pigens*] So φ; 'chagrined,' disappointed and vexed at the reply of the oracle. F has *piger*, but *er* in an erasure by a late hand. This would make tolerable sense: the king returned slowly and sadly (*piger tristisque*). But the reading of φ (*pigens*) points to the same reading having been originally in F. The alteration was perhaps made on account of the extreme rarity of the present participle. We do not find it elsewhere except in a very late poem, see Bährens P. L. M. 5. p. 358, l. 13, where it is more than doubtful, as we should probably there read *pigrens* with Cupér.

enodat infaustae. maeretur, fletur, lamentatur diebus plusculis. sed dirae sortis iam urget taeter effectus. iam feralium nuptiarum miserrimae uirgini choragium struitur, iam taedae lumen atrae fuliginis cinere marcescit, et sonus tibiae zygiae mutatur in querulum Ludii modum cantusque laetus hymenaei<sup>5</sup> lugubri finitur ululatu et puella nuptura deterget lacrimas ipso suo flammeo. sic adfectae domus triste fatum cuncta etiam ciuitas congemebat luctuque publico confestim congruens edicetur iustitium.

4 *zygiae* Beroaldus: *gygie* F: *gigie* φ.

5 *Ludium modum* Jahn (*Lydium m.* vulg): *ludumodum* F: *ludimodum* φ: *ludiūmodum*, sed *deleto odum*, f.

**enodat]** 'unfolds.' In 5. 30 *arcum enodet* means to 'unstring the bow.'

**maeretur, fletur, lamentatur]** Impersonal; for *fletur* cp. Ter. Andr. 129. Cp. Ennius Ann. 26 *maerentes flentes lacrimantes ac miserantes*.

**urget]** 'becomes pressing,' cp. Cic. Att. 13. 27. 2 *nihil enim urget*.

**choragium]** Strictly the bringing out of a chorus, and the 'get-up' that was necessary for the performers. Here it means the whole arrangements and appurtenances of the ceremonial. Perhaps we might translate 'pageantry' or 'ceremonial.' Cp. 2. 20 *in ipso momento choragi funeris* (or *funebri*), 'at the actual time of the funeral ceremonial.' The elaborate passage which follows, which blends the ideas of bridal and funeral, is suited to the artificial genius of Apuleius, and is well done. The heroine who is to be sacrificed to the monster in such tales as this is always adorned as a bride.

Fulgentius in his *Expositio sermonum antiquorum* (§ 36) has this section (Helm, p. 121) *Quid sit coragium? Coragium dicitur uirginale funus, sicut Apuleius in metamorphoseon ait: 'Coragio ita perfecto omnes domuitionem parant.'* This is a mixture of three passages; viz. this passage: 34 init. *perfectis igitur feralis thalami . . .*

*sollemnibus: 35 domuitionem parant.* The interpretation given by Fulgentius is derived solely from the present passage.

**marcescit]** 'burns faint.' Cp. Panegy. Vet. 11. 17 *marcentem iam cupiditatis meae flammam . . . excitasti*: A poet quoted by Diomedes (p. 450, 28, ed. Keil) has *marcido dies sole pallet*.

**zygiae]** This is the fine emendation of Beroaldus for *gygie* of the mss. To read *Gygiae* (i.e. Lydian, from Gyges, King of Lydia) or *Phrygiae* either introduces tautology, or at any rate it gives no allusion to marriage, and marks no contrast with the succeeding words. Ζυγίη is an epithet often applied to Hera, as the goddess who presided over marriage; cp. 6. 4 *quam* (sc. *Iunonem*) *cunctus oriens Zygiam ueneratur*.

**querulum Ludii modum]** cp. Florid. 4 init. *Aeolion simplex sine Iastium varium seu Ludium querulum seu Phygium religiosum seu Dorium bellicosum*.

**sic adfectae]** 'in this sad plight,' cp. 1. 7 *utpote ultime adfectus*: 3. 27 *sic adfectus*: Seneca De Ira 1. 11. 5 *Fabius adfectas imperii uires recreauit*. The word is also used absolutely to express 'illness,' cp. Prop. 2. 28. 1 *Iuppiter, adfectae tandem miserere puellae*; Cic. Phil. 9. 2.



**34** Sed monitis caelestibus parendi necessitas misellam Psychen ad destinatam poenam efflagitabat. perfectis igitur feralis thalami cum summo maerore sollemnibus toto prosequente populo uiuum producitur funus et lacrimosa Psyche  
 5 comitatur non nuptias, sed exequias suas. ac dum maesti parentes et tanto malo perciti nefarium facinus perficere cunctantur, ipsa illa filia talibus eos adhortatur uocibus:

“Quid infelicem senectam fletu diutino cruciatis? quid spiritum uestrum, qui magis meus est, crebris eiulatibus  
 10 fatigatis? quid lacrimis inefficacibus ora mihi ueneranda foedatis? quid laceratis in uestris oculis mea lumina? quid canitiem scinditis? quid pectora, quid ubera sancta tunditis? haece sunt uobis egregiae formositatis meae praeclara prae-

**13** haece sunt Michaelis: haec erunt Fφ, quod retinet Helm, interrogationis signo post praemia addito.

**34 uiuum producitur funus]** ‘the living corpse is led forth.’ *Funus* is used of the corpse, but generally with the accessory notion of the solemnities of burial: cp. Prop. 1. 17. 8 *Haecine parua meum funus arena teget?* However, in Verg. *Æn.* 9. 491 *aut quae nunc artus auolsaque membra et funus lacerum tellus habet?* There seems no further idea than ‘corpse.’ The regular word for conducting a funeral is *producere* (προπέμπειν): cp. Verg. *Æn.* 9. 487; Lucan 2. 298: Stat. *Silv.* 2. 1. 21.

**non nuptias, sed exequias suas]** The editors compare Manilius 5. 545 ff (of Andromeda) *Hic Hymenaeus erat; solataque publica damna Priuatis: lacrimans ornatur uictima poenae, Induiturque sinus non haec ad uota paratos, Virginis et uiuae rapitur sine funere funus.* The antithesis, yet comparison, of marriage and death is common in Greek poetry: Anth. Pal. 7. 182, 188, 712, Soph. Antig. 813 ff., Eur. Heracl. 579f., Ovid, Heroid. 21. 172 *et facie pro thalami fax mihi mortis adest.* Naturally then it penetrated to Greek

fiction, Achill. Tat. 1. 13 fin. (lament of a father over his youthful son) *πότε μοι, τέκνον, γαμεῖς; πότε σου θύσω τοὺς γάμους . . . τάφος μὲν σοι, τέκνον, ὁ θάλαμος γάμος δ' ὁ θάνατος· θρήνος δ' ὁ ὑμέναιος, ὁ δὲ κωκυτὶς τῶν γάμων οὗτος ᾧδαί . . . ᾧ πονηρὰς ταύτης δαδουχίας· ἡ νυμφικὴ σοι δαδουχία ταφὴ γίνεται.* Proud Maisie asks the bonny bird: ‘When shall I marry me?’ ‘When six braw gentlemen kirkward shall carry thee.’ Indeed, the association of the bridal and the grave, as of Love and Death, is deep in the general heart of man. Cp. above, note to c. 33 init.

**laceratis]** ‘torture’: cp. Cic. *Tusc.* 3. 27 *aegritudo lacerat, exest animum planeque conficit.* It was torture to the eyes of Psyche to see her parents with weeping eyes. There does not seem good reason to shift about the words in the way Blümner and Vliet have done: *quid lacrimis inefficacibus in uestris oculis mea lumina foedatis? quid ora mihi ueneranda laceratis?* Nor is it necessary to adopt *maceratis* with Petschenig.

**Haece sunt]** This is the excellent correction of Michaelis for *Haec erunt.*

*mia. inuidiae nefariae letali plaga percussi sero sentitis. cum gentes et populi celebrarent nos diuinis honoribus, cum nouam me Venerem ore consono nuncuparent, tunc dolere, tunc flere, tunc me iam quasi peremptam lugere debuistis. iam sentio, iam uideo solo me nomine Veneris perisse. ducite me et cui sors addixit scopulo sistite. festino felices istas nuptias obire, festino generosum illum maritum meum uidere. quid differo, quid detrecto uenientem, qui totius orbis exitio natus est ?*"

**35** Sic profata uirgo conticuit ingressuque iam ualido pompae populi prosequentis sese miscuit. itur ad constitutum scopulum montis ardui, cuius in summo cacumine statutam puellam cuncti deserunt, taedasque nuptiales, quibus praeluxerant, ibidem lacrimis suis extinctas relinquentes deiectis capitibus

**8** Videtur in F prior manus *qt otios orbi* correxisse ex *qd otios orbi se: qd otios orbi*  $\phi$ , sed<sup>o</sup> alia manu: *qui totius orbis v*.

of the mss.: cp. Beyte p. 55. Helm retains *erunt*, placing a note of interrogation at *praemia*. Rohde reads *Haec enim* (omitting *erunt*), explaining the *enim* '(I must speak in this gloomy strain) for this is the reward of my beauty.' In F we sometimes find *r* for *s* e.g. c. 31 *parsim* for *passim*: 6. 11 *furto* for *frusto*.

**percussi . . sentitis**] A common Graecism, the usual example of which is Verg. *Aen.* 2. 377.

**solo . . nomine**] 'owing solely to my being called by the name of Venus.'

**totius orbis**] According to Jahn-Michaelis F has *qd otiosorbi<sup>s</sup>*, the same copyist altering to *qd otiosorbi<sup>\*\*\*</sup>*, and the first hand of  $\phi$  has the same. It seems that the book from which F copied had the right reading *totius orbis*, but that in some strange way the *t* got shifted (perhaps had been written in the margin instead of over the line), and was religiously copied by F at first, but on revision was ejected by the same copyist in order to get the word *orbis*. Helm says that in F the two letters

which are erased after *orbis* were probably *se*, which arose from dittography. Apuleius uses *totius orbis* shortly afterwards in 5. 2; cp. 5. 9 *in orbe toto*. The main tenor of the oracle was that the monster vexed and enfeebled the whole universe (see lines 5 and 6 *cuncta . . . singula*). Those who wish to learn the explanation of the temerarious reading of Traube, *qui devotis et orbatis exitio est* must consult Weyman, p. 35. If we could suppose that the mss. were corrupted from this—and we surely cannot do anything of the kind—the meaning is said to be 'who is the destruction of the devoted and the bereaved,' i.e. of Psyche and her parents, but with a further nuance, which the subtle reader is to understand 'who is the destruction of those who are consigned to the fires of love and those who are deprived of the hopes of love.' But is this consonant with the simple pathos of the rest of Psyche's speech?

**35 quibus praeluxerant**] 'by the light of which they had led the way.'

domuitionem parant. et miseri quidem parentes eius tanta clade defessi, clausae domus abstrusi tenebris, perpetuae nocti[s] sese dedidere. Psychen autem pauentem ac trepidam et in ipso scopuli uertice deflentem mitis aura molliter spirantis 5 Zephyri, uibra[n]tis hinc inde laciniis et reflato sinu sensim leuatam suo tranquillo spiritu uehe[me]ns paulatim per deuexa rupis excelsae, uallis subditae florentis cespitis gremio leniter delapsam reclinat.

3 *trepidā* corr. prima manus ex *trepidantē* F: *īpīdā* φ.

5 *uibratis* v: *uibrantis* Fφ. sinu v: *sino* F: *sī ū* φ.

6 *uehens* φ, sed alia manu: *uehemens* Fφ priore manu.

8 In F et in φ subscriptum est *Ego Sallustius legi et emendauī rome felix*  
METHA MORPHOSEON LIB. IIII. EXPLIK. INCIPIT. V. FELICITER.

**domuitionem]** This word is used at least five other times in the Met. viz. 1. 7: 2. 31 fin.: 3. 19 fin.: 10. 18: 11. 24. Opinions seem divided as to whether we should read this form or *domum itio* where the word occurs in the writers of the Republic. See Georges Lex. d. lat. Wortformen s. v. In Cic. De Div. 1. 68 C. F. W. Müller reads *domum itionem* in two words.

**et miseri . . . reclinat]** ‘And her wretched parents, overcome by their great calamity, shut their palace, and, buried in the depths of its darkness, consigned themselves to live-long night. But Psyche, fearing and trembling and weeping bitterly on the very top of the rock—a breeze of softly breathing Zephyr, swaying hither and thither the lappets of her dress and swelling out its fold, gradually raises her up, and carrying her along with its calm breath imperceptibly over the slopes of the lofty cliff, in the valley beneath on the lap of the flowering turf, when she gently floated down, lays her to rest.’ There are few more gracefully elaborated and beautifully expressed passages in Apuleius than this description of

how Psyche went

On the smooth wind to realms of wonderment—

which breathes the very breath of Zephyr, and almost baffles translation. The

above being a literal version can of course bear no comparison with the finished paraphrase of Mr. Pater (*Marius* i., p. 65): ‘The wretched parents, in their close-shut house, yielded themselves to perpetual night: while to Psyche, fearful and trembling and weeping sore upon the mountain top, comes the gentle Zephyrus. He lifts her mildly, and, with vesture afloat on either side, bears her by his own soft breathing over the windings of the hills, and sets her lightly among the flowers in the bosom of the valley below.’

**perpetuae nocti]** Klebs (*Apoll. aus Tyros*, p. 289) excellently compares Hist. Apoll. 39 (*Apollonius*) *in luctu moratur et iacet intus in subsannio nauis in tenebris: flet uxorem et filiam:* and Apuleius himself 8. 7 (*Charite*) *inedia denique misera et incuria squalida tenebris imis abscondita iam cum luce transegerat.*

**deflentem]** As *deslere* elsewhere in Apuleius (about six or seven times) is used with an object, Soping has added *se* before *deflentem*. But the word is used absolutely once in Tacitus Ann. 16. 13, while it is used transitively six times elsewhere in that writer.

**deuexa rupis]** partitive genit. after a neut. adj. like *caerulea caeli* Lucr. 6. 96. Bolder usages of this construction are *clausa domorum*, ib. 1. 354, and *strata viarum*, Verg. *Æn.* 1. 422.



V. 1 Psyche teneris et herbosis locis in ipso toro roscidi graminis suaue recubans, tanta mentis perturbatione sedata, dulce conquieuit. iamque sufficienti recreata somno placido resurgit animo. uidet lucum proceris et uastis arboribus consitum, uidet fontem uitreo latice perlucidum medio luci meditullio. prope fontis adlapsum domus regia est, aedificata non humanis manibus sed diuinis artibus. iam scies ab introitu primo dei cuiuspiam luculentum et amoenum uidere te diuersorium. nam summa laquearia citro et ebore curiose cauata subeunt aureae columnae, parietes omnes argenteo caelamine conteguntur bestiis et id genus pecudibus occurren-

V. 1 ipso] This word seems here to have no special force, and to be little more than our article.

perlucidum medio luci meditullio] *meditullium* is a favourite word of Apuleius (always in ablative) 3. 27: 7. 19: 10. 32: 11. 24. Dogm. Plat. 2. 5. The word was known in Cicero's time: cp. Topica 36, where Cicero says the *-tullius* has lost its force: Festus, p. 92, says *quasi meditellum ab eo quod est tellus*. Norden draws attention to the double alliteration. It is not easy to decide whether the long stop should be placed after *perlucidum* or *meditullio*.

prope fontis adlapsum] 'near the purling spring,' or perhaps 'near the plashing fountain.'

scies] Helm refers to 2. 4 *eum putabis de faucibus lapidis exire* in support of *scies*: a little further on in that chapter we have *credes*, and between the two futures *putes*. It is plain that Ap. might have used either the subjunctive or the fut. indic. So Helm rightly adheres to the mss.

laquearia] 'panelled ceiling': cp. Isidore Orig. 19. 12. 1 *Laquearia sunt quae camaram subtegunt et ornant, quae et lacunaria dicuntur, quod lacus quosdam quadratos vel rotundos ligno vel gypso vel coloribus habeant pictos cum signis intermicantibus*. Also Senec. Quaest. Nat. 1. prol. 7 *lacunaria ebore*

*fulgentia*, and Hor. Carm. 4. 1. 20 *sub trabe citrea*. The *laquearia* were gilded in splendid houses cp. Verg. *Aen.* 1. 726.

argenteo caelamine] Carved silver figures may have been fastened on to the walls. Or the figures may have been in *repoussé* work on plaques which were attached to the walls. This kind of work is perhaps that alluded to by Ovid Met. 13. 291 *clipei caelamina*.

bestiis et id genus pecudibus] 'wild animals and herds of that kind.' This seems to mean 'wild beasts and the wilder species of animals usually tame,' wild oxen, wild horses. A similar locution is found in 2. 1 *boves et id genus pecua* (cp. also 2. 5 *lapillis et id genus frinuolis*: 8. 2 *omnibus id genus viris*); but this is simpler, because there is not the contrast between *boves* and *pecua* which exists between *bestiae* and *pecudes*, the former being wild animals, and the latter tame animals which feed in flocks or herds cp. Dig. 10. 2. 8. 2 *si quid de pecoribus nostris a bestia ereptum sit, uenire in familiae erciscundae iudicium putat* (Pomponius), *si feram euaserit*. The parallel from 2. 1 seems to show that we must not alter *id genus*. cp. Wölfflin in the Archiv v. 389, who notices the frequent use of the words in the African writers. Helm adds *aliis*

tibus ob os introeuntium. mirus prorsum [magnae artis] homo, immo semideus uel certe deus, qui magnae artis suptilitate tantum efferauit argentum. enimuero pauimenta

1 *magnae artis* del. Gruter.

before *id genus*; rather *ceteris*, which if written *cel.* might have dropped out after *et*: but there is no reason for any addition: cp. Wölfflin, p. 390. Many corrections have been suggested, *saetigeris* (Jahn); *indigenis* Morawski, and Petschenig (Philologus 46 (1888), p. 764), who compares 1. 2 *equo indigena per albo uehens*; *Indigenis* (Weyman) i. e. elephants; *ingentibus* (Rossbach). Rohde reads *quod genus*, which I do not understand. He says *quod genus* = 'von jeder Art,' and quotes Florid. 9. 33 *habebat cinctui balteum quod genus pictura Babylonica miris coloribus variegatum*. But there *quod genus* means 'like,' 'of the same kind as.' This antique phrase *quod genus* is often found in Lucretius: cp. Munro on 2. 194.

[*magnae artis*] These words have intruded themselves from the succeeding line. For similar intrusions Helm compares 1. 7 *diurnae et dum*; though there the intrusion comes from a preceding line. A good example is *adhibendum est* in 5. 30.

*uel certe* 'or indeed,' 'or actually'; not 'or at least': cp. 9. 11 *me ad alium quempiam utique leuiorem laborem legatum iri vel otiosum certe cibatum iri*: 5. 31 *An ignoras eum masculum et iuuenem esse, vel certe iam quot sit annorum oblita es*, though this is not so obviously a passage from the less to the greater as the previous example: cp. also 4. 9: 4. 28 fin.: 9. 11: 10. 7 quoted by Helm. But *uel certe* is also found in the ordinary sense of 'or at least,' signifying a passage from the greater to the less: cp. 6. 2 fin. *quoad deae . . . ira . . . mitigetur uel certe meae uires . . . leniantur*. Hence Pauw has ingeniously suggested *deus uel certe*

*semideus*. Lütjohann (p. 497) excellently emends 3. 19 *dominam tuam cum aliquid huius diuinæ disciplinae molitur ostende: cum deos inuocat <uel> certe cum reformatur* (So Roaldo and Eyss. for *res ortatu* or *ornatu*) *uideam*. The passage in the *Ovos* (c. 11) is *δείξον μοι μαγγανεύουσας ἢ μεταμορφούμενην τὴν δέσποιναν*: *πάσαι γὰρ τῆς παραδόξου ταύτης θέας ἐπιθυμῶ*. The reading of Helm and Leo may possibly be right, *inuoat, certe cum res ornat u<t> uideam*, as it adheres so closely to the mss.; but it pays no regard to Lucian, or to the especial feature of magic which the book and its hero were interested in, viz. transformation into animals.

*efferauit* 'reduced to the form of beasts,' i. e. wrought in the form of beasts. This is the sole example of *efferare* used in this sense: it usually means 'to make like unto beasts,' 'to make savage.' There is another strange use of the word in Statius Achill. 1. 425 *Mars efferat aurum*, 'renders gold savage,' i. e. turns it into weapons. Oud. compares Longus 1. 20 *ἐκθηρίωσας αὐτόν* of a shepherd who dressed himself up as a wolf.

*enimvero* 'for, indeed': see note on 5. 10.

*pauimenta . . . discriminantur* For mosaic work (*opus musium*), attested from the time of Lucilius, cp. Cic. De Orat. 3. 171. It was largely used by the Romans: cp. Marquardt-Mau, pp. 625-632. For pictures in mosaic cp. *ib.* p. 628, and Trebell. Poll. xxx, Tyr. 25. 4 *Tetricorum domus hodieque exstat . . . in qua Aurelianus pictus est; pictura est de museo*. For *caesim* cp. 2. 15 *orificio caesim deasceato*.

ipsa lapide pretioso caesim deminuto in uaria picturae genera discriminantur: uehementer, iterum ac saepius beatos illos, qui super gemmas et monilia calcant. iam ceterae partes longe lateque dispositae domus sine pretio pretiosae totique parietes solidati massis aureis splendore proprio coruscant, ut diem suum sibi domus facia[n]t licet sole nolente: sic cubicula, sic porticus, sic ipsae balneae fulgurant. nec setius opes ceterae

6 *faciat* v: *faciant* Fp.

7 *balnee* f: *ualnee* Fp, sed in φ addito supra lineam c. *ualue*, et ita codd. dett. aliquot.

*uehementer . . . calcant*] 'Verily, twice and more than twice are they blessed who tread beneath their feet gems and jewels.' This is a commonplace of luxury: cp. below 5. 9, and Seneca De Ira 3. 35 *qui nolunt domi nisi auro pretiosiora calcari*: Ep. 86. 7 *eo deliciarum peruenimus ut nisi gemmas calcare nolinus*. This passage of Apuleius seems to be the earliest in which *calcare* is used intransitively; it is also found in St. Jerome, St. Augustine, and often in the Vulgate: see the Thesaurus iii, 139. 69. Oudendorp's *semper* for *super* is clever but unnecessary; as is also Rohde's *superbi* or *superbe*.

*iam*] A merely connecting particle, cp. Becker, p. 32. Helm refers to Apol. 22 *iam cetera tam magnifica*.

*sine pretio pretiosae*] 'precious beyond price.' Alliteration. This phrase is appropriated by Fulgentius (p. 67, 14 ed. Helm) in his account of Psyche.

*domus*] This word has perhaps, as Rohde (Rh. Mus. 43 (1888), p. 469) has suggested, crept in from the previous *domus*; cp. *magnae artis* above. The early emenders altered *faciant* to *faciat*: but the repetition of *domus* is somewhat awkward. If it is omitted, there is no necessity to alter *faciant* to *faciat*.

*ipsae balneae*] See Crit. note. It is hard to choose between *balneae* and

*ualuae*. It may be agreed that the baths, as less open to view and more private, would naturally not be so adorned as the other parts of the palace. But the Romans of Imperial times seem to have been very extravagant in the adornment of their baths; see Statius Silv. 1. 5. Juvenal (7. 178) estimates HS 600,000 as a probable sum to be expended on a bath, and Fronto's baths cost 350,000 sesterces (Gell. 19. 10. 4). Seneca (Epist. 86. 6, 7) gives a rhetorical description of the ostentation and luxury of the Roman baths. But Oudendorp can make a tolerable case for *ualuae*, the reading of the inferior mss. Gold was lavished not only on the rooms and porticoes, but on the very doors of the palace. Hildebrand compares Ovid. Met. 2. 1-4 *Regia Solis erat sublimibus alta columnis, Clara micante auro flammisque imitante pyropo; Cuius ebur nitidum fastigia summa tegebat, Argenti bifores radiabant lumine ualuae*, where the doors are only of silver: and Oudendorp refers to the description of the doors of the temple of Minerva at Syracuse in Cicero Verr. 4. 124 *Confirmare hoc liquido possum ualuas magnificentiores ex auro atque ebore perfectiores nullas unquam ullo in templo fuisse*; the description then follows. The palace of Cleopatra in Lucan 10. 111 ff. may be added. The doors of that palace were



maiestati domus respondent, ut equidem illud recte uideatur ad conuersationem humanam magno Ioui fabricatum caeleste palatium.

2 Inuitata Psyche talium locorum oblectatione propius  
5 accessit et paulo fidentior intra limen sese facit; mox prolectante studio pulcherrimae uisionis rimatur singula et altrinsecus aedium horrea sublimi fabrica perfecta magnisque congesta gazis conspicit. nec est quicquam quod ibi non est. sed praeter ceteram tantarum diuitiarum admirationem hoc erat  
10 praecipue mirificum, quod nullo uinculo, nullo claustro, nullo custode totius orbis t<h>ensaurus ille muniebatur. haec ei summa cum uoluptate uisenti offert sese uox quaedam corporis

6 rimatur F (in marg.) φ: miratur F.

11 thensaurus] edd. tensaurus F: thesaurus φ.

elaborately wrought with tortoise-shell, inlaid with emeralds. But as *balneae* is better attested by the mss. than *ualuae*, it is best to retain it; besides baths, as being distinct parts of the house, correspond better with 'rooms' and 'porticoes' than would 'doors.'

ad conuersationem humanam] 'what time he sojourns among mankind,' lit. 'for human intercourse': cp. 5. 5 *humanae conuersationis colloquio uiduata*.

2 sese facit] 'betakes herself.' I can only quote the examples given in the Dictionaries, viz. 10. 32 *haec ut primum ante iudicis conspectum facta est*: Petron. 62 *coepit ad stelas facere* (so Friedländer: but the word there may have another meaning): Tertull. De Pall. 3 *de tempestate Osiridis qua ad illum ex Libya Ammon facit ouium dives*. The sense of motion is common in *facesso*, meaning 'to retire.' Modius reads *faecssit*. For this meaning, common both to *se facere* and *facere*, Salmasius on the passage of Tertullian compares *se dirigere* (Dig. 47. 11. 7) and *dirigere* (without *se*) cp. Vopisc. Prob. 19. 6. Add Liv. 37. 23. 9 and Apul. Met. 2. 17 and Wölfflin in Archiv x. pp. 3, 4.

rimatur] So φ and F in the margin. In the text F has *miratur*. The same variants are stated by Vliet to occur at 5. 23. There *miratur* is certainly right. But here *rimatur* expresses the careful examination of details which was natural to the curiosity of Psyche.

altrinsecus aedium] 'On the other side of the house,' cp. 3. 17. These are the only places where *altrinsecus* is used as a quasi-preposition.

horrea . . . gazis] 'Storehouses of finished and lofty structure (lit. 'completed with lofty workmanship'), and piled with vast wealth.' It is strictly the *wealth* that is piled in the storehouses; for you could hardly say *congerere horrea*; but the artificial expression is in accordance with the manner of Apuleius: cp. *lassitudinem refoue* below.

totius orbis thensaurus ille] 'That treasure-house of the whole world.' Apuleius is fond of *totus orbis*, cp. 4. 30: 4. 34. For the form *thensaurus* cp. Georges, Lexikon der Wortformen s. v.

corporis sui nuda] For the genitive the Dictionaries quote Sall. Jug. 79. 6

sui nuda et "quid," inquit, "domina, tantis obstupescis opibus? tua sunt haec omnia. prohinc cubiculo te refer et lectulo lassitudinem refoue et ex arbitrio lauacrum pete. nos, quarum uoces accipis, tuae famulae sedulo tibi praeministrabimus nec corporis curatae tibi regales epulae morabuntur."

5

**3** Sensit Psyche diuinae prouidentiae beatitudinem monitusque, uoces informes audiens, et prius somno et mox lauacro fatigationem sui diluit, uisoque statim proximo semirondo suggestu, propter instrumentum cenator< i >um rata refectui suo commodum, libens accumbit. et ilico uini nectarei eduliumque-10 uariorum fercula copiosa nullo seruiente, sed tantum spiritu quodam impulsa subministrantur. nec quemquam tamen illa uidere poterat, sed uerba tantum audiebat excidentia et solas

9 cenatorium Beroaldus: cenatorium Fφ. 11 nullo φ: nulla F, sed a manu rec.

*loca nuda gignentium*; and Ov. Met. 12. 512 *nudus arboris Othrys*. The usual construction is the ablative.

**prohinc**] 'accordingly'. This is a favourite word of Apuleius, cp. 3. 8: 3. 12: 11. 27.

**lassitudinem refoue**] 'refresh your weariness': cp. 2. 17 *poculis interdum lassitudinem refouentes*. This is another artificial phrase for 'refresh your wearied limbs.'

**ex arbitrio**] 'at your discretion': cp. 4. 17 *ex arbitrio nostro*.

**nec corporis curatae tibi regales epulae morabuntur**] 'and when you have prepared yourself (got yourself ready) a splendid banquet will be served you without delay.' *Corporis* is the genit. of respect, governed by *curatae*: lit. 'properly cared for in respect of your body.' This genitive is common after adjectives (Roby, 1320). It is rare after verbs, yet cp. 4. 5 *postumae spei fatigati* (like the genit. after *lassus* or *fessus*). An exact parallel to the genit. after *curare* is found in chapter 4, *nouam nuptam interfectae uirginitatis curant*.

**3 diuinae prouidentiae beatitudinem**] 'felt the blessedness of being watched over by the gods and being counselled by them, hearing voices, but seeing no man. So first with sleep, and presently by a bath, she dispelled all her fatigue; and anon seeing near at hand a raised semicircular place, thinking that, as it was laid out for a meal, it was meant for her refreshment, she gladly sat down at it.'

For *fatigationem sui*, which use is frequent in Apuleius, compare 1. 20 *sine fatigatione sui*; 6. 27 *ut me procurrentem aliquantisper tractu sui sequeretur*: Dogm. Plat. 1. 9 δ 199, *quae natura sui immota sunt*. Hildebrand gives many more examples, among them some of *nostri*, e.g. Met. 2. 25, *nostri vim praesentariam*. The *semirondus suggestus* was the form of dining-table called *sigma* (Martial 10. 48. 6) from the ancient form of that letter, which was C.

For *prouidentiae* cp. note on 6. 15. Groslot long ago proposed *vocis informis*, because in chapter 2 Apuleius speaks of *vox quaedam* in the singular.

uoces famulas habebat. post opimas dapes quidam introcessit et cantauit inuisus et alius citharam pulsauit, quae uidebatur nec ipsa. tunc modulatae multitudinis conferta uox aures eius affertur, ut, quamuis hominum nemo pareret, chorus tamen esse pateret.

4 Finitis uoluptatibus uespera suadente concedit Psyche cubitum. iamque prouecta nocte clemens quidam sonus aures eius accedit. tunc uirginitati suae pro tanta solitudine metuens et pauet et horrescit et quouis malo plus timet quod ignorat. 10 iamque aderat ignobilis maritus et torum inscenderat et uxorem sibi Psychen fecerat et ante lucis exortum propere discesserat. statim uoces cubiculo praestolatae nouam nuptam interfectae uirginitatis curant. haec diutino tempore sic agebantur. atque ut est natura redditum, nouitas per assiduam consue-

2 *citharā* φ: *cithara* F, sed forte - deraso.

7 *clemens* φ in margine man. rec.: *demens* Fφ.

14 *redditum* Fφ: *rerum* Cod. Oxon.

*inuisus*] 'unseen.' cp. Cic. Harusp. Resp. 57 *occulta et maribus non inuisa solum sed etiam inaudita sacra*.

*modulatae multitudinis conferta uox*] 'the combined sound of a multitude of musicians came to her ears, so that, though no human being appeared, still it was clearly a chorus.' For the acc. without a prep. after *affertur*, cp. c. 24 *inuolauit . . . cupressum*. Note alliteration *pareret . . . pateret*.

4 *suadente*] cp. Verg. *Æn.* 2. 8 *suadentque cadentia sidera somnos*.

*prouecta nocte*] cp. 2. 25 *ecce crepusculum et nox prouecta et nox altior et dein concubia [altiora] et iam nox intempesta*.

*aures accedit*] Apuleius uses the accusative with great freedom after verbs expressing motion, e.g. 2. 7 *fores Milonis accedo*, 6. 21 *Cupido Psychen accurrit suam*, and often, cp. Kretschmann, p. 130.

*uirginitati suae . . . metuens*] cp. note to 4. 32.

*pro tanta solitudine*] 'naturally in her great loneliness.'

*et quouis malo plus timet quod ignorat*] 'and fears worse than anything the thing she is ignorant of': cp. Lucan 3. 416 (quoted by Hildebrand) *tantum terroribus addit Quos timeant non nosse deos*. Helm quotes Publ. Syr. 596 *Semper plus metuit animus ignotum malum*.

*ignobilis*] = *ignotus*, 'unknown': often in old Latin, cp. Plaut. Pseud. 593, 964: so *nobilis* = *notus*, ib. 1112. Petschenig conjectures *ignorabilis*, cp. 11. 22.

*inscenderat . . . fecerat . . . discesserat*] Pluperfects used in denoting events rapidly accomplished: cp. Verg. *Æn.* 2. 257 *flammas cum regia puppis Extulerat*.

*cubiculo*] for *in cubiculo*: cp. 1. 21 *quibus deuersetur aedibus*: 11. 2 *circumfluu Puphi sacrario coleris*.

*interfectae uirginitatis*] For this genit. cp. 5. 2, note on *corporis curatae*.

*atque . . . commendarat*] This is the reading of the mss., and Vliet ought to have retained it, and not altered to *in delectationem se conuerterat*; for



tudinem delectationem ei commendarat et sonus uocis incertae solitudinis erat solacium.

Interea parentes eius indefesso luctu atque maerore con-  
senescebant, latiusque porrecta fama sorores illae maiores  
cuncta cognorant propereque maestae atque lugubres deserto  
lare certatim ad parentum suorum conspectum adfatumque  
perrexerant.

5 Ea nocte ad suam Psychen sic infit maritus—namque  
praeter oculos et manibus et auribus †ius nihil sentiebatur:

“Psyche dulcissima et cara uxor, exitiabile tibi periculum  
minatur fortuna saeuior, quod obseruandum pressiore cautela  
censeo. sorores iam tuae mortis opinione turbatae tuumque

9 †ius (*his*, deinde *ille* f) *nihil* Fφ: *is nihilo setius* Haupt. Vide Comm.

*nouitas* means the ‘unusualness’ of Psyche’s surroundings. Such surroundings at first caused pleasure indeed, but fear also; but when nothing ill occurred, the pleasure increased. It is not necessary to take *nouitas* in the sense of the state of affairs just at their inception; indeed *per assiduum consuetudinem* would render such an interpretation a contradiction in terms. The use of *redditus* is familiar to readers of Lucretius; cp. Munro on ii. 96. The most ingenious emendations of the passage are those of Schröter, quoted by Jahn, in *delectationem se commutarat*; and of Oudendorp *delectatione ei se commendarat*; but they are unnecessary.

porrecta fama] cp. 4. 29.

ad . . . . adfatumque] ‘to see and talk to their parents.’

5 namque . . . sentiebatur] See Crit. Note. The emendation of Haupt, *is nihilo setius*, accounts in some measure for the corruption, and gives a tolerable sense. The chief objection to it would seem to be that Apuleius does not use the phrase elsewhere. Helm notices that Apuleius has forgotten this passage when in c. 19 he makes Psyche think

that her husband is *aliquam bestiam*. Lütjohann reads *is <non> nihil*: Jahn *ille nihilo minus*.

fortuna saeuior] cp. 5. 11. When Apuleius transferred the fairy story into the society of the gods, he had no such reason to assign why Cupid should desire that Psyche should not see him as appears in the usual fairy-tale, in which the Prince is bewitched, and cannot, if he is seen, be delivered from the shape into which he is transformed. So (if Apuleius thought of the matter at all) he may have had recourse to Τόχνη, —which plays a great part in the Greek novel; cp. Rohde, *Der griechische Roman*, 276–282 (a fine discussion on Τόχνη), and Wilcken in *Hermes* 28 (1893), 192, 193—to supply the mysterious and malignant power which was to dominate the whole course of the events.

pressiore cautela] ‘with more concentrated caution.’ In 2. 6 the word is used with an objective genitive *tantum a cautela Pamphiles abfui ut*, ‘I was so far from being on my guard against Pamphile, that,’ &c. For *pressiore* cp. 5. 10 fin. *cogitationibus pressioribus*.

uestigium requirentes scopulum istum protinus aderunt, quarum si quas forte lamentationes acceperis, neque responde< a >s, immo nec prospicias omnino; ceterum mihi quidem grauissimum dolorem, tibi uero summum creabis exitium."

- 5 Annuit et ex arbitrio mariti se facturam spondit, sed eo simul cum nocte dilapso diem totum lacrimis ac plangoribus misella consumit, ~~se~~ nunc maxime prorsus perisse iterans, quae beati carceris custodia septa et humanae conuersationis colloquio uiduata nec sororibus quidem suis de se maerentibus opem  
10 salutare ferre ac ne uidere eas quidem omnino posse< t >. nec lauacro nec cibo nec ulla denique refectione recreata flens ubertim decessit ad somnum.

6 Nec mora cum paulo maturius lectum maritus accubans eamque etiam nunc lacrimantem complexus sic expostulat:

- 15 "Haecine mihi pollicebare, Psyche mea? quid iam de te tuus maritus expecto, quid spero? et perdia et pernox nec inter amplexus coniugales desinis cruciatum. age iam nunc

2 respondeas φ, in margine: respondes Fφ.

10 posset v: posse Fφ.

16 perdia Beroaldus: perfida Fφ.

scopulum . . aderunt] cp. 2. 10  
cubiculum tuum adero; and note on  
aures accedunt c. 4.

ceterum] 'otherwise,' 'if not,' a constant use in Apuleius, cp. 5. 19: 7. 28 fin.: Apol. 41 fin. The Dictt. quote for this use Terence Eun. 452 *Ridiculum; non enim cogitaras. Ceterum idem hoc tute melius quanto inuenisses, Thraso.*

ex arbitrio] cp. 5. 2.

quidem] Michaelis thinks that this crept in from the succeeding line, like *magnae artis* in 5. 1: but *nec . . . quidem* is fairly common in Apuleius. Helm compares 1. 25: 2. 20: 4. 12: 6. 5: 6. 20 fin.: 9. 41.

6 nec mora cum] cp. 5. 7.

paulo maturius] 'a little earlier than usual.'

lectum . . . accubans] cp. 6. 24  
accumbebat summum torum maritus: 2.

11 mensulam . . . adcubueram: 9. 22 fin.  
*cenam iubet paratam adcumbere.*

perdia et pernox] So Beroaldus for *perfida et pernox*, cp. Gell. 2. 1. 2 *Stare solitus Socrates dicitur pertinaci statu perdius et pernox, a summo lucis ortu ad solem alterum orientem*: Symm. Epist. 1. 53 *actus quos pernox et perdius curae tibi habes*. In Apul. Met. 9. 5 the reading of the mss. is *pernox et per diem*.

desinis cruciatum] For *desinere* with acc. cp. 4. 3 *fugam desino*: 4. 24 *fletum desinere*: 5. 7 *lugubres voces desinite*: 5. 25 *luctum desinite*. It has been considered doubtful if we can find this acc. in any prose writer before the age of the Antonines (e.g. Gell. 2. 12. 3: 15. 16. 2), for *artem desinerem* Cicero (Fam. 7. 1. 4) is (as Dr. Reid has shown) very uncertain; and in Suet. (Tib. 36) he thinks the right reading is

ut uoles, et animo tuo damnosa poscenti pareto! tantum memineris meae seriae monitionis, cum coeperis sero paenitere."

Tunc illa precibus et dum se morituram comminatur extorquet a marito cupitis adnuat, ut sorores uideat, luctus mulceat, ora conferat. sic ille nouae nuptae precibus ueniam 5 tribuit et insuper, quibuscumque uellet eas auri uel monilium donare, concessit, sed identidem monuit ac saepe terruit, ne quando sororum pernicioso consilio suasa de forma mariti quaerat neue se sacrilega curiositate de tanto fortunarum suggestu pessum deiciat nec suum postea contingat amplexum. 10 gratias egit marito iamque laetior animo "sed prius," inquit, "centies moriar quam tuo isto dulcissimo conubio caream.

10 *pessum* v: *pensum* Fφ.

*destituturos* and not *desituros*. Dr. Reid thinks also that we should correct *mulier telam desinit* in Terence Heaut. 305, and read *nere* for *telam*, the latter having been a gloss which supplanted the right reading; but this is questionable. Ihm retains *desituros* in Suetonius, and it appears in a fragment of Sallust (i. 25 ed. Kritz), *bellum . . . desineret*.

*ora conferat*] 'enjoy their conversation'; 'have a friendly talk.' Here we must take *ora* as meaning 'the mouth,' not 'the face,' owing to *uideat*. *Conferre* is then to be paralleled by such phrases as *conferre sermones*, *consilia*, not by *conlata facie* (6. 23), which means 'turning and looking at (Venus).' As a parallel to our passage we may compare the verse of the pentameter poem in Martianus Capella 9. 907 *et lepus immitti contulit ora cani*. It might, however, mean 'kiss them,' cp. Val. Fl. 3. 309 *fas tamen est conferre genas, fas iungere tecum Pectora et exsangues miscere amplexibus artus*.

*monuit ac saepe terruit ne*] 'warned her, often with threats, not to be persuaded,' cp. Tac. Hist. 3. 42 *Sabinum Triaria . . . terruit ne . . . famam clementiae adfectaret*.

*suasa*] For this construction, which implies *suadere aliquem*, cp. 5. 11 *ut te suadeant*; 9. 25 *tum uxorem eius tacite suasi et denique persuasi secederet*; 9. 26 *suadebat maritum temperius quieti decedere*, though in similar sentences in 7. 4, and Apol. 93, we find the dative. The accusative seems to be found even in Cicero Prov. Cons. 42 *nam postea me ut sibi essem legatus non solum suasis verum etiam rogavit*; but *rogare* may have been specially before Cicero's mind. The acc. is found in Tertullian (quoted by Hild.) De Cultu Mul. 1. 1. *tu es quae eum suasisisti*; also in his Scorpiace 2 *ut qui negant bonum non suadeantur accommodum*.

*sacrilega*] Cupid here in some slight degree lets slip an indication of his secret that he is a god. 'This prohibition,' says Mr. Lang (Introd. to his ed. of Adlington's translation, p. xli, note, cp. lxxxi), 'seems to be understood as a device of Cupid's for making love anonymously and without offending Venus.' But it is doubtful whether Apuleius had any definite explanation of the prohibition in his mind; he seems satisfied to take refuge in the mysterious will of Fortune; cp. note to 5. 5 init.



amo enim et efflictim te, quicumque es, diligo aequè ut meum spiritum, nec ipsi Cupidini comparo. sed istud etiam meis precibus, oro, largire et illi tuo famulo Zephyro praeceipe, simili uectura sorores hic mihi sistat"; et imprimens oscula suasoria et ingerens uerba mulcentia et inserens membra cogentia haec etiam blanditiis astruit: "mi mellite, mi marite, tuae

1 *aeque* Gruter: *atque* Fφ.

5 *ingerens uerba* Fφ; vide Comm.

5 *inserens membra* Cod. Oxon.: *ingerens membra* Fφ: *iungens membra* v.

*couentia* F, sed initio fuit *cogentia*, ut Helm docet: *conhibentia* F marg.: *cohibentia* φ: *coniuentia* Haupt.

**amo enim . . . comparo]** The only difficulty in this passage is *efflictim* used with the weaker word *diligo*. 'I love and passionately value you, whoever you are, as much as my life's breath: and I would not compare you even with Cupid.' For *efflicte* used with *diligere* cp. Symmachus Ep. 1. 90. 1 (Seeck) *quem sancte et efflicte diligis*. For the form *efflicte* see note to 5. 28. We may also compare 10. 21 *blandissimos affatus*, '*amo*' et '*cupio*' et '*te solum diligo*' et '*sine te iam uiuere nequeo*' et *cetera*. The last clause *nec ipsi Cupidini comparo* is a pretty example of what would be called 'irony' in reference to the tragedians. The mss. give *atque* corrected by Gruter to *aeque*: for a similar corruption cp. 7. 5. For *aeque* ut cp. Apol. 99 *quivis uel aequè ut ego spernens hereditatis*; Plin. Ep. i. 20. 1.

**et imprimens . . . cogentia]** The mss. repeat *ingerens* before *membra*, which is probably an error. The ordinary correction is *iungens*. One Oxford ms. reads *inserens*, which seems a very good emendation, and has been adopted by Vliet. Oud. had compared Ov. Am. 3. 7. 9 *osculaue inseruit cupide luctantia linguis*. Certainly the rhythm of the sentence suggests that some compound of *in-*, with the second syllable short, is the word required. The sentence is one of elaborately artificial rhythm; cp. the period earlier in

the chapter noticed by Beck—*cupitis adnuat, ut sorores uideat, luctus mulceat, ora conferat*. Oudendorp's correction of *ingerens* (before *uerba*) into *infernens* is needless. We want a word like *ingerens*, which expresses the impetuosity and earnestness with which Psyche presses her endearments. Helm notices that it is used with *sauia*, 'kisses,' in 4. 26: 5. 23. The margin of F has *conhibentia* for *co . entia*, and this is the reading of φ and of most inferior manuscripts. The objection to *cohibentia* is that *cohibere* is a transitive verb, and does not very well express the idea of limbs fast locked together. The same objection seems at first sight fatal to Lütjohann's (p. 461) emendation *cogentia*; but *cogentia* is certainly right. As both Michaelis and Helm say, *cogentia* was originally the reading of F, and that is a strong argument in its favour. The word is used in the sense of 'constraining,' 'compelling' (assent on Cupid's part), with probably an indication of actual physical pressure. Note then that the kisses influence, the words soften, and the pressure of the limbs constrain Cupid to yield. For *cogere* in this sense of 'pressure' Lütjohann compares Seneca Phaedra, 402 (Leo) *et nodo comas Coegit emisitque*. Something similar is *rugasque coegit* in Ovid. Am. 2. 2. 33 for the more usual *contrahit*.

Psychae dulcis anima." ui ac potestate Veneri< i > susu< r >rus inuitus succubuit maritus et cuncta se facturum spopondit atque, etiam luce proxumante, || de manibus uxoris euauit.

7 At illae sorores percontatae scopulum locumque illum, quo fuerat Psyche deserta, festinanter adueniunt ibique diffle-<sup>5</sup> bant oculos et plangebant ubera, quoad crebris earum heulati- bus saxa cautesque parilem sonum resultarent. iamque nomine proprio sororem miseram ciebant, quoad sono penetrabili uocis ululabilis per prona delapso amens et trepida Psyche procurrit e domo et "quid," inquit, "uos miseri< s > lamentationibus<sup>10</sup> necquicquam effligitis? quam lugetis, adsum. lugubres uoces

1 Venerii susurris Rohde, luculenter: veneris usurus Fφ. 3 etiam codd.: iam alii.

5 difflebant Weyman: deflebant Fφ.

10 miseris fφ: miseri F.

**Psychae dulcis anima]** In 5. 13, and 6. 2 Psyche is also said to have an *anima* (cp. 4. 32: 5. 15: 5. 18, where the *animus* of Psyche is spoken of). These passages are adduced to show that in the story the allegorical signification of Psyche as the soul was not before the mind of Apuleius. Such proof is indeed hardly needed. In 6. 15 *innocentis animae* only means 'the poor creature,' just as we would say 'the poor soul.' *Anima* is used as a term of endearment in Cic. Fam. 14. 14. 2 *uos, meae carissimae animae*. For a great collection of such terms cp. Plaut. Cas. 134 ff.

**ui ac potestate Venerii susurris]** Few emendations are more beautiful than this of Rohde (Rh. Mus. xxxi., p. 148) for *potestate Veneris usurus* of the mss. Originally Rohde read *potestati*: but *succumbere* 'to surrender,' can be used absolutely as well as with a dative (6. 17). The Diett. quote Nep. Eum. 5. 1 *hac ille percussus plaga non succubuit*.

7 **difflebant oculis]** 'began weeping their eyes out': cp. 1. 6 *diffletis paene ad extremam captiuitatem oculis suis* (cp. *oculis captus*). Weyman altered the ms. *deflebant* to *difflebant*.

**parilem sonum resultarent]** 're-echoed a like sound.' It is rare to find a cognate accusative after *resultare*: yet cp. Calp. Ecl. 4. 5 *Carmina iamdudum, non quae nemorale resultent Voluimus*. A similar accusative is found in Verg. Ecl. 1. 5 *formosam resonare doces Amaryllida silvas*; and the passive construction in Cic. N.D. 2. 144 (*sonus*) in *fidibus testudine resonatur aut cornu*.

**quoad . . . Psyche]** 'until, as the piercing sound of the wailing voice was carried down the slope, Psyche, all in distraction and flutter, runs forward.'

**uos . . . effligitis]** 'distract yourselves': cp. 5. 25 *extremis affligebat lamentationibus animum*.

**necquicquam]** This form occurs in 1. 26 fin, and perhaps 4. 24. It is found in the Medicean ms. of Cicero Att. 4. 6. 2, and in some mss. of Lucretius (4. 1110); cp. Neue-Wagener ii. 637, 638. The word itself had become almost obsolete in the second century.

**quam lugetis, adsum]** Helm compares Verg. AEn. 1. 595 *coram quem quaeritis adsum*.

**uoces desinite]** For *desinere* with acc. cp. note to 5. 6.

desinite et diutinis lacrimis madentes genas siccate tandem, quippe cum iam possitis quam plangebatis amplecti."

Tunc uocatum Zephyrum praecepti[s] maritalis admonet. nec mora cum ille parens imperio statim clementissimis flatibus  
 5 innoxia uectura deportat illas. iam mutuis amplexibus et festinantibus sauiis sese perfruuntur et illae sedatae lacrimae postliminio redeunt prolectante gaudio. "sed et tectum," inquit, "et larem nostrum laetae succedite et afflictae animas cum Psyche uestra recreate."

10 **S** Sic allocuta summas opes domus aureae uocumque serui-  
 uentium populosam familiam demonstrat auribus earum lauacroque pulcherrimo et inhumanae mensae lautitiis eas opipare reficit, ut illarum prorsus caelestium diuitiarum copiis  
 affluentibus satiatae iam praecordiis penitus nutrent inuidiam.  
 15 denique altera earum satis scrupulose curioseque percontari non

**3** *praecepti* corr. ex *praeceptis* Fφ.

**10** *uocumque* Wower: *locumq*; Fφ.

**nec mora cum]** cp. 5. 6 init.  
**innoxia uectura]** 'by harmless transport.'

**postliminio]** *Postliminium* was originally a legal term, and means the right of returning home and resuming one's former position and privileges. This right attached especially to Roman citizens captured in war, who, if they became free again, regained their former positions in the state: cp. Cic. De Orat. 1. 181. The ablative is used often by Apuleius (and apparently by Apuleius only) in the sense of 'back again.' The following are examples of the use, 1. 25 *postliminio me in forum cuppedinis reducens*; 3. 25 *in meum Lucium postliminio redibis*; 9. 21 *postliminio domum regressus*: Flor. 19 fin. *postliminio domum rettulit*. Sometimes it is used with the genitive, 'back again from,' e.g. 2. 28 *corpusque istud postliminio mortis animare*, cp. 10. 12: 4. 25 *postliminio pressae quietis*. A somewhat intermediate sense where *postliminium* simply means 'return' to his original

owner, is found in Fronto, p. 219, ed. Naber *Tum Polyocrates litteras ordine de casu et postliminio anulū perscriptas ad regem Anasim mittit*. Tertullian uses the word more in the legal sense, with the genitive, 'right of regaining, returning to,' e.g. De Pudicitia 15 *fornicatori postliminium largitus ecclesiasticae pacis*: De Anima 35 *non ex postliminio vitae*, 'not by a return to life' (for Elijah never died).

**prolectante gaudio]** 'under the stimulus of joy': cp. 5. 2 *prolectante studio pulcherrimae uisionis*, 'allured by interest in such a spectacle of beauty'; and 11. 7 *auiculae prolectatae uerno uapore*, 'instinct with the genial warmth of spring.' The word is a pretty one, signifying the joyous promptings of natural instinct.

**S inhumanae]** 'unearthly,' cp. 11. 14 *sacerdos uultu geniali et hercules inhumano*. Something similar is De Deo Socratis, 5 init. *post istam caelestem quidem sed paene inhumanam tuam sententiam*.



desinit, quis illarum caelestium rerum dominus, quisue uel qualis ipsius sit maritus. nec tamen Psyche coniugale illud praeceptum ullo pacto temerat uel pectoris arc[h]anis exigit, sed e re nata confingit esse iuuenem quendam et speciosum, commodum lanoso barbitio genas inumbrantem, plerumque 5 rurestribus ac montanis uenatibus occupatum, et ne qua sermonis procedentis labe consilium tacitum proderetur, auro facto gemmosisque monilibus onustas eas statim uocato Zephyro tradit reportandas.

¶ Quo protenus perpetrato sorores egregiae domum redeuntes iamque gliscentis inuidiae felle fraglantes multa secum sermonibus mutuis perstrepebant. sic denique infit altera:

“En orba et saeua et iniqua Fortuna! hocine tibi com-

nec . . . praeceptum . . . temerat uel pectoris arcanis exigit] ‘does not violate her husband’s injunction or drive it from the recesses of her heart.’

e re nata] ‘under the circumstances,’ almost ‘on the spur of the moment’: cp. 4. 3 e re nata capto consilio: 4. 14 Tunc e re nata subtile consilium ego et iste babulus tale comminiscimur: 9. 21 suspectisque e re nata quae gesta sunt. Donatus on Ter. Ad. 805 (nunc demum istaec nata oratiost) says bene ‘nata est’ nam sic dicimus de rebus repentinis ut supra’ (295); but e re nata there can only mean ‘under the circumstances,’ and has no signification of suddenness. On that passage (E re nata melius fieri haud potuit quam factum est, era, Quando uitium oblatum est) Donatus says, ‘E re nata’ sic proprie dicimus de iis quae contra uoluntatem nostram acciderunt, where, however, Bentley reads e re natae, ‘for the interests of your daughter,’ as that is found in many mss., but not in the Bamberg. Bentley quotes these passages from Apuleius, allowing that they refer to an action which is unpleasant to the actor, and to a suddenly conceived plan.

barbitio] cp. 11. 8 qui pallio baculique et baxeis et hircino barbitio philosophum fingeret. These are the only two passages in Latin in which the word occurs.

labe] ‘slip in the course of the conversation.’ The word labe is perhaps a trifle stronger than ‘slip,’ but the whole idea can hardly be more adequately expressed in English.

consilium tacitum] ‘the secret,’ in 5. 11 called nostra secreta.

gemmosisque monilibus] ‘jewelled ornaments.’

¶ egregiae] ‘precious,’ ironical; cp. 2. 29 and 9. 23 uxor egregia: 5. 24 conciliatrices egregiae.

fraglantes] See note to 4. 31.

multa . . . perstrepebant] ‘held long and excited discourse with one another.’

En . . . Fortuna] ‘Well, Fortune is blind and cruel and unjust.’ For orba in the sense of ‘blind’ cp. 8. 12 Ultrices habebis pronubas et orbitatem comitem: also Corp. Gloss. Lat. ii., 139. 39 orbis πηρός ὀρφανός τυφλός: cp. vii. 615 πηρός caecus πεπηρωμένος caecatus; and Festus, p. 182, Müller Orba apud oratores quae patrem amisit

placuit, ut utroque parente prognatae diuersam sortem sustineremus? et nos quidem, quae natu maiores sumus, maritis aduenis ancillae deditae, extorres et lare et ipsa patria degamus longe parentum uelut exulantes, haec autem nouissima, quam  
 5 fetu satiante postremus partus effudit, tantis opibus et deo marito potita sit, quae nec uti recte tanta bonorum copia nouit? uidisti, soror, quanta in domo iacent et qualia monilia,

aut matrem ut Ser. Sulpicius ait quae liberos quasi oculos [orba est]. Paulus gives (p. 183) *Orba est quae patrem aut filios quasi lumen amisit*. Cp. Isid. 10. 200 *Orbus quod liberos non habet quasi oculis amissis*; and Fragm. Iuris Rom. Vatic. § 130 (= Iurisprudentiae Anteiusinianae Fragmenta, p. 758, ed. Huschke) *sive autem quis arthriticus sit sive phthisicus* [rather *psoricus*] *sive epilepticus sive orbus et his similia excusantur* (sc. a tutela). For *orbus* Huschke wishes to read *uisu orbus* or *surdus*; but neither is necessary. Of course *orbus* is often used with a genit. or abl. in the sense of 'blind,' e.g. Ovid. Met. 3. 517 *Quam felix esses si tu quoque luminis huius Orbus ait fieres*. The Greek Dictionaries quote examples of *πηρώω* and its derivatives in the sense of 'blind'; but there is always a distinct reference to that infirmity in the context, e.g. Pseudo-Lucian De Domo 28-29 *Ὁρίων φέρεi τὸν Κηθαλίωνα τυφλὸς ὢν . . . καὶ ὁ ἥλιος φάειναι ἰάται τὴν πῆρωσιν*. Fortune is often spoken of as blind, 7. 2 *subiitque me non de nihilo ueteris priscaequae doctrinae uiros finxisse ac pronuntiasse caecam et prorsus excoeculatam esse Fortunam*: 8. 24 *illa Fortuna mea saeuissima . . . rursum in me caecos detorsit oculos*.

**saeua**] Elmenhorst and many older editors read *saeua*; cp. 2. 13 *fortunam scaeuam an saeuam uerius dixerim*. Apuleius likes the word *saeuus*: he uses it at least a dozen times; but no change is necessary.

**utroque parente prognatae**] 'born from both her parents.' There is no necessity to add *patri* (Novik) or *aeque* (Leo) or *eodem* (Michaelis): Helm excellently compares Livy 44. 30. 2 *Gentius fratres duos Platorem utroque parente, Caravantium matre eadem natum habuit*.

**longe parentum**] 'far away from our parents.' This is a Greek construction, πόρρω τῶν τεκόντων. Cp. similar Graecisms in Apuleius, Met. 8. 29 *intus aedium, οἴκου ἔνδον*: Apol. 50 *foras corporis, ἐκτὸς τοῦ σώματος*. On other Graecisms in Apuleius, such as Met. 9. 38 *sui molliorem*, cp. Wölfflin in Archiv vii. 120.

**quam fetu satiante postremus partus effudit**] 'born last of our mother's offspring when child-bearing was palling upon her.' *Fundere* (Verg. Aen. 8. 138 *quem candida Maia . . . fudit*) is more frequent in this sense than *effundere*; yet the latter is used of the abundant productions of nature, Hor. Carm. 4. 7. 11 *Pomifer Auctumnus fruges effuderit*. Indeed *effundere*, which has the sense of ready and easy production is somewhat unsuitable here.

**uidisti . . . quanta in domo iacent**] Roby, § 1761, says: "In conversational or animated language a question is often put logically, though not grammatically, dependent on another verb or sentence, e.g. on such expletives as *dic mihi, loquere . . . uide, rogo, uolo scire, fac sciam; uiden, audin, scin, &c.* So frequently in Plautus and Terence, even

quae praenitent uestes, quae splendent gemmae, quantum praeterea passim calcatur aurum. quodsi maritum etiam tam formosum tenet, ut affirmat, nulla nunc in orbe toto felicior uiuit. fortassis tamen procedente consuetudine et adfectione roborata deam quoque illam deus maritus efficiet. sic est hercules, sic se gerebat ferebatque. iam iam sursum respicit et deam spirat mulier, quae uoces ancillas habet et uentis ipsis imperitat. at ego misera primum patre meo seniore maritum sortita sum, dein cucurbita caluiorem et quouis puero

1 *splendent* v: *splendunt* Fp.

8 *imperitat* F (in *margin* . . . *rat* f): *imperat* p.

where later writers would make the question dependent and use the subjunctive (compare English, 'Tell me, where are you?' and 'Tell me where you are'). Roby compares (among many examples) Plaut. Mil. 64 *uide caesaries quam decet*: Ter. Andr. 878 *Vide nunc eius color pudoris signum usquam indicat*. Compare note on *faxo*, 4. 30, and on 6. 5.

*splendent*] cp. 7. 8 *depiles genae leui pueritia splenderent*. For a similarly formed verb cp. 5. 22 *pinnae roscidae micanti flore candicant*.

*calcatur aurum*] cp. 5. 1 *qui super gemmas et monilia calcant*.

*fortassis*] Elsewhere in Met. *forsitan*.

*sic se gerebat ferebatque*] 'Such an air she bore and wore.' For this use of *se ferre* cp. Conington on Verg. *Æn.* 1. 503. There seems to be an idea of stateliness or haughtiness about *se ferre*, cp. Verg. *Æn.* 4. 11: 5. 373: 8. 198: 9. 597.

*sursum respicit*] 'she is beginning to look on high.' The force of *re-* is looking away from what is ordinary; often used of looking for assistance: Caes. B. C. 1. 1 *sin Caesarem respiciant*.

*deam spirat*] 'assumes the goddess' (cp. Dryden's 'Alexander's Feast': 'Assumes the god'), lit. 'breathes the goddess'; cp. *Æsch. Ag.* 376 *Ἀπὸ πνεύτων*: Liv. 3. 46. 2 *hominem* . . .

*tribunatum etiam nunc spirantem*. I do not know of any passage in Latin where *spirare* is used in this sense with a personal accusative except Sil. 3. 240 *Mago quatit currus et fratrem spirat in armis*.

*cucurbita caluiorem et quouis puero pusilliolem*] 'balder than a billiard-ball, and not as big as any bit of a boy.' So one may venture to translate, sacrificing the literal sense (i.e. 'balder than a gourd, and weaker than any boy') to the English idiom and to an attempt to reproduce the alliteration. Fulgentius, *Serm. Antiq.* 17 (= 117, 2 ed. Helm), quotes this passage as follows: '*quouis puero pumiliolem et cucurbita glabriorem*,' adding *pumilios enim dicunt molles atque enerues, glabrum uero lenem et imberbem*: but such variants are wrong, as *glaber* is applied to the smoothness of youth, not to the baldness of old age; as Hild. says: "*glaber nunquam est caluus, sed levis, mollis, et delicatus potissimum de pueris nouacula aut resina deglabratis*." The ms. *pusilliolem* (which is of course to be retained) can perhaps be regarded as containing the idea of strength (or rather weakness) as well as size, which would not be the case with *pumiliolem*, and may mean 'and any bit of a boy would be a better bedfellow.' The word *cucurbita* is also



pusillio rem, cunctam domum se[r]ris et catenis obditam custodientem."

**10** Suscipit alia: "ego uero maritum articulari etiam morbo complicatum curuatumque ac per hoc rarissimo uenerem meam recolentem sustineo, plerumque detortos et duratos in lapidem digitos eius perfricans, fomentis olidis et pannis sordidis et faetidibus cataplasmatibus manus tam delicatas istas adurens nec uxoris officiosam faciem, sed medicae[t] laboriosam personam sustinens. et tu quidem soror uideris, quam patienti

**1** *seris* v: *serris* F: *ferris* φ.

**8** *medicae* vulg.: *medica* & Fφ: *medicā* & φ (man. rec.).

used by Apuleius, 1. 15, as an emblem of stupidity: cp. *nos cucurbitae caput non habemus*. Perhaps it is in this sense that F. Norden interprets his conjecture *cauiorem*; but the comparative seems unusual, and *cauus* applied to the head (e.g. *caua tempora* in Verg. *Æn.* 9. 808) has a different association.

**10** *articulari . . . morbo*] usually 'gout,' ἀρθρίτις; here probably 'rheumatism' owing to *curuatum*. But he had gout too.

*uenerem meam recolentem*] 'paying his duty to my attractions.'

*cataplasmatibus*] 'plasters.' Like so many Greek words of this kind, the dat. and abl. plural vary between *-matibus* and *-matis*; cp. Neue-Wagener i<sup>3</sup>. 440-1.

*istas*] 'those hands you see,' δεικτικῶς: though Apuleius often uses *iste* without any reference to the person addressed, e.g. 6. 10 *ante istam uesperam opus expeditum approbato mihi*. Cp. Kretschmann, pp. 90, 91.

*nec . . . sustinens*] 'not wearing the appearance of a dutiful wife, but enduring the part of a hard-worked nurse.' Apuleius artificially puts the adjective with the accusative word rather than with the genitive, with which in strictness it should go. For an account of a devoted wife to an old invalid, cp. Pliny, *Epp.* 8. 18.

In private houses at Rome there appear to have been sometimes women (generally freedwomen) who had acquired some medical training, and acted the part of our nurses. Reference to them can be found in inscriptions, e.g. C.I.L. vi. 6851 *Melitene medica Appulei*: cp. 7581, 9641-9647; ix. 5861: see also the somewhat extravagantly worded inscription of Capua on a young woman who died in her twenty-third year (C.I.L. x. 3980 *antistes disciplinae in medicina fuit et innocentiae singularis: talis fuit ut esset exemplum matrimonii: fuit talis ut contemneret iuuentutem; nam maritus amisit* (so Mommsen: *amavit Mazochi*) *coniugem familiarem salutis et uitae suae nutrice*: it would appear that the young nurse married her old patient. On women as doctors and nurses, see M. Salomon Reinach in Daremberg and Saglio, vol. vi., p. 1682.

*et tu quidem soror uideris*] For this use of the fut. perf. in putting off the consideration of a thing, see especially Madvig, *Opuscula*, 473<sup>2</sup> (= ii. 92). He compares Plaut. Capt. 194 *ad fratrem . . . mox iuero*; Pseud. 721 *uobis post narrauero*: cp. too Roby, § 1485. But *uidero* alone remained in classical Latin: cp. Roby, 1593; also vol. ii., pref. cvi, and Reid on Acad. § 19 for a long list of passages in which the fut. perf. of

uel potius seruili—dicam enim libere quod sentio—haec perferas animo; enimuero ego nequeo sustinere ulterius tam beatam fortunam conlapsam indignae. recordare enim, quam superbe, quam adroganter nobiscum egerit et ipsa iactatione inmodicae ostentationis tumentem suum prodiderit animum <sup>5</sup> deque tantis diuitiis exigua nobis inuita proiecerit confestimque praesentia nostra grauata propelli et efflari exsibilarique nos iusserit. nec sum mulier nec omnino spiro, nisi eam pessum de tantis opibus deiecero. ac si tibi etiam, ut par est, inacuit nostra contumelia, consilium ualidum requiramus ambae. <sup>10</sup> iamque ista, quae ferimus, non parentibus nostris ac nec ulli monstremus alii, immo nec omnino quicquam de eius salute

8 *pessum* φ: *pessum* F.

*uidere* is found in this sense. A good example is Livy, 1. 58. 10 '*uos*,' inquit (Lucretia), '*uideritis quid illi debeat* : *ego me etsi peccato absoluo, supplicio non libero*.' We may translate our passage, 'It is of course for you, sister, to consider how patiently, or rather slavishly, you may tolerate this.'

*enimuero*] 'but,' adversative. For a copious list of passages in which *enimuero* has this sense, see Helm, 'Quaest. Apul.,' pp. 572-4 (Philologus Suppl. ix). Among them are Met. 4. 12; Flor. 2. 8 (Oud.); ib. 9. 30; ib. 15. 60; Apol. 50 (57. 7 Helm). In Met. 5. 1 *enimuero* seems to be 'for indeed': cp. Flor. 16. 66.

*beatam fortunam conlapsam indignae*] With some hesitation I retain the mss. reading *conlapsam*. 'Such good fortune falling in a heap on an unworthy girl.' No doubt in Latin *conlapsa*, as applied to *fortuna*, generally would mean 'ruined' (cp. 11. 2 *tu fortunam conlapsam adfirma*), but so would 'falling in a heap' mean in English. Good fortune has fallen pell-mell on Psyche as a heap of anything might fall on one. The idea of indiscriminate confusion with which

Fortune has fallen on Psyche is expressed by *con-*; and accordingly it is better than *inlapsam* suggested by Blümner, who compares Cic. Fin. 1. 39 (of pleasure), and Verg. *Æn.* 3. 89 (of Apollo's inspiration), where the word means 'glide into,' a sense which would be out of dramatic propriety in our passage. Lipsius suggested *conlatam*, which gives a perfectly correct expression (cp. 7. 2), but is a less emphatic word than *conlapsam*. Helm reads *allapsam* from his own conjecture. He could compare Amm. Marc. 14. 10. 15 *ut princeps . . . adhibere modum adlapsa felicitate decernens*: but it seems a less emphatic word than *conlapsam*.

*praesentia . . . iusserit*] 'wearied with our company, ordered us to be driven away and blown and hissed out of her sight.'

*inacuit*] 'embittered': cp. Ovid Rem. Am. 307 *Haec tibi per totos inacescant omnia sensus*.

*ac nec ulli*] 'and to no other single person either.' Here *nec* has much the same meaning as *ne . . . quidem*: cp. 3. 8 *nec enim uerisimile est*; 'and it is not probable either': 3. 19 *nec ipsa tu uidere rudis*.

norimus. sat est, quod ipsae uidimus quae uidisse paenituit, ne[c]dum ut genitoribus et omnibus populis tam beatum eius differamus praeconium. nec sunt enim beati, quorum diuitias nemo nouit. sciet se non ancillas sed sorores habere maiores. 5 et nunc quidem concedamus ad maritos et lares pauperes nostros, sed plane sobrios reuisamus diuque cogitationibus pressioribus instructae ad superbiam poeniendam firmiores redeamus."

11 Placet pro bono duabus malis malum consilium totis-  
10 que illis tam pretiosis muneribus absconditis comam trahentes et proinde ut merebantur ora lacerantes simulatos redintegrant fletus. ac sic parentes quoque redulcerato prorsum dolore raptim deterrentes uesania turgidae domus suas contendunt

2 *nedom* v: *necdum* Fp.

*paenituit*] 'which it was pain to us to have seen.' The moment Psyche's good fortune was seen, it caused pain to her sisters. There is no need to alter to *paenitet* with Vliet.

*nedom . . . praeconium*] 'much less proclaim forth to her parents and all the world the story of her great good fortune': lit. 'spread abroad such a fortunate proclamation about her.' For *nedom ut* cp. 9. 39 fin. *nedom ut . . . idoneus uidentur*.

*nec sunt . . . nouit*] Price quotes Seneca, Ep. 94. 71 *inritamentum est omnium in quae insanimus admirator et conscius: . . . ambitio et luxuria et impotentia scenam desiderant*.

*sed plane sobrios*] 'aye, quite humble.' For *sed* cp. Apol. 53 *magicae res in eo occultabantur; eo neglegentius adseruabam, sed enim libere scrutandum et inspiciendum . . . exponebam*. Other examples of *sed* intensive are 7. 12 *cuncti denique sed prorsus omnes*, and 10. 22 *totum me prorsus sed totum recepit*.

*diuque . . . instructae*] 'and when we have after a long time prepared ourselves with carefully considered

plans.' For *pressioribus* cp. 5. 5 *quod obseruandum pressiore cautela censeo*. No alteration of *diuque* is necessary. Oudendorp suggested *deinque*.

11 *comam trahentes*] I am unable to find a parallel for this use of *trahere*. The usual word is *scindere*.

*proinde ut merebantur ora lacerantes*] cp. 5. 27 *membris . . . proinde ut merebatur laceratis*. There does not seem any reason to alter to *maerebant* with Koziol and Vliet, though we might expect *proinde ac si* rather than *ut*, and *re vera*, or something of the kind, to be added. The author wishes to imply that the wicked sisters deserved any kind of pain, even self-inflicted pain.

*raptim deterrentes*] 'hurriedly repulsing their parents,' lit. 'frightening them away.' The outburst of assumed grief on the part of the sisters was so violent that their parents were afraid to go near them. Others take the idea to be frightening away the parents from making any further efforts to discover what had become of Psyche; but surely something like 'ne diutius de Psyche quaerent' should be added in that



dolum scelestum, immo uero parricidium struentes contra sororem insontem.

Interea Psychen maritus ille, quem nescit, rursum suis illis nocturnis sermonibus sic commonet: "uidesne, quantum tibi periculum? uelitatur Fortuna eminus, ac nisi longe firmiter 5 praecaues, mox comminus congredietur. perfidae lupulae magnis conatibus nefarias insidias tibi comparant, quarum summa est, ut te suadeant meos explorare uultus, quos, ut tibi saepe praedixi, non uidebis si uideris. ergo igitur si posthac pessimae illae lamiae noxiis animis armatae uenerint—uenient 10 autem, scio —, neque omnino sermonem conferas et si id tolerare pro genuina simplicitate proque animi tui teneritudine non potueris, certe de marito nil quicquam uel audias uel respondeas. nam et familiam nostram iam propagabimus et hic adhuc infantilis uterus gestat nobis infantem alium, si 15

15 adhuc f: adhoc Fφ.

case. It is possible, as Oud. suggests, that *deterrentes* means only *ualde terrentes* as 5. 22 *Psyche tanto aspectu deterrita* (when she saw Cupid): but the interpretation given above seems more picturesque: cp. Ter. Ad. 144 *quom placo, aduersor sedulo et deterreo*. Colvius and some others of the early editors read *deserentes* from the inferior mss.: *quoque* must then mean 'as well as leaving Psyche,' which is inappropriate here; for it was no demerit in them to have left Psyche on this occasion, as it was in 5. 21. init. *flammata viscera sororis . . . deserentes ipsae protinus*.

**periculum?** The stop must be placed here; for *uelitari* is only used intransitively or with a cognate acc. (Plaut. Men. 778). It is a word which Ap. very often uses—at least eight times.

**longe** 'from a distance.'

**lupulae** 'wretches,' lit. = *meretriculae*.

**te suadeant** cp. note to *suasa*, 5. 6.

**ut tibi saepe praedixi** This defini-

nite warning is not given before in the narrative.

**non uidebis si uideris** i.e. he will disappear if she once sees his face. The oracular tone is appropriate.

**ergo igitur** cp. 1. 5: 2. 18 and often.

**lamiae** 'hags,' 'witches,' cp. 1. 17. The *Lamia* was a character of ancient fairy-tales: cp. Hor. A. P. 340. In one of these it appears that she used, when she got to her tower (cp. Tertull. adv. Valentin. 3. *Lamiae turres*), to take out her eyes and sing (cp. Plutarch De Curios. 2, unless we are to read εἶδεν). See further Friedländer, *ib.* 525.

**noxiis animis armatae** 'with the weapons of their baleful intentions.'

**autem** often in parentheses: cp. 3. 5. Many examples in Thesaurusii. 1592, § 3.

**conferas** Price conjectured *conseras*, needlessly. In this sense *conserere* is very rare; while *conferre* is classical (Cic. Phil. 2. 38) and common.

**pro . . . teneritudine** 'owing to your natural guilelessness and soft-heartedness.'

texeris nostra secreta silentio, diuinum, si profanaueris, mortalem."

**12** Nuntio Psyche laeta florebat et diuinæ subolis solacio plaudebat et futuri pignoris gloria gestiebat et materni nominis dignitate gaudebat. crescentes dies et menses exeuntes anxiam numerat et sarcinae nesciae rudimento miratur de breui punctulo tantum incrementulum locupletis uteri. sed iam

**1** *profanaveris* v. : *prophanaueris* Fφ.

*mortalem* repetitum in Fφ, sed ab ipsis correctum.

**diuinum]** Here Cupid has again half-revealed himself: cp. note on *sacrilega*, c. 6.

**12 Nuntio]** The addition of *Tali* before *nuntio*, which Oudendorp mentions as a suggestion made to him, is probable. It might have fallen out after *mortalem*. Vliet compares the beginning of chapter 21. But Helm well compares Suet. Tib. 11 *laetus nuntio*: so we had better adhere to the ms.

**laeta . . gaudebat]** 'was in the bloom of joy, and all in a flutter at the soothing solace that her child would be divine, and she was pluming herself with pride in this love-pledge that was to come, and was rejoicing in the dignity of the name of mother.' This seems the best meaning to give to *plaudebat*, something like Verg. *Æn.* 5. 515 *alis plaudentem nigra figit sub nube columbam*. The assonance of the four imperfects can hardly be preserved. We confess we should like to add *sibi*: 'was well satisfied with,' 'congratulated herself on': cp. *Apol.* 74 *habet in istis quod sibi plaudat*.

**sarcinae nesciae rudimento]** 'as it was her first essay in carrying this burden of which she knew nought.' This use of *rudimentum* is very common in Apuleius, cp. 6. 6: 7. 14: 8. 3: Florid. 15. 60 (Oud.); *Apol.* 66: 92. In 9. 11 we should read with many inferior mss. *sed mihi ne rudimentum seruitiū perhorrescerem scilicet, nouus*

*dominus loca lautia prolixè prae-buit*. For *nesciae* used passively Hildebrand compares 8. 13 *dum dolore nescio crapulam cum somno decutit*. Gellius 9. 12. 18 '*nescius*' quoque dicitur tam is qui nescitur quam qui nescit. Sed super eo qui nescit frequens huius uocabuli usus est: infrequens autem est de eo quod nescitur. Gellius quotes Plaut. Rud. 275 *quae in locis nesciis nescia spe sumus*; add Tac. Ann. 1. 59 *inexperta esse supplicia, nescia tributa*.

**de breui punctulo]** 'in such a short space of time': cp. 9. 39 *ad istum modum puncto breuissimo dilapsae domus fortunam*, quoted by F. Norden. The force of *de* seems to be that time is regarded as the cause of the *incrementulum*: cp. 7. 22 *eius mortem de lupo facile mentiemur*. This preposition in Apuleius is almost superfluous at times: cp. 9. 40 init. *inuersa uite de uastiore nodulo cerebrum suum diffindere*. Hildebrand thinks that *punctulum* refers to the diminutive size of Psyche before she began to be with child.

**tantum incrementulum]** 'such a pretty swelling of her fertile womb.'

**sed iam . . . nauigabant]** 'but already those pests and foul furies, breathing forth their snakish slaver and hasting with unholy speed, were on the sea.' Note the alliteration in *uipereum uirus*, which is not easy to reproduce. Perhaps 'pestilential poison.'

pestes illae taeterrimaeque Furiae anhelantes uipereum uirus et festinantes impia celeritate nauigabant. tunc sic iterum momentarius maritus suam Psychem admonet: "dies ultima et casus extremus ~~e<st>~~: sexus infestus et sanguis inimicus iam sumpsit arma et castra commouit et aciem direxit et <sup>5</sup> classicum personauit; iam mucrone destrecto iugulum tuum nefariae tuae sorores petunt. heu quantis urguemur cladibus, Psyche dulcissima. tui nostrique miserere religiosaque continentia domum maritum teque et istum paruulum nostrum imminentis ruinae infortunio libera. nec illas scelestas feminas, <sup>10</sup> quas tibi post internecium odium et calcata sanguinis foedera sorores appellare non licet, uel uideas uel audias, cum in more<m> Sirenium scopulo prominentes funestis uocibus saxa personabunt."

**13** Suscipit Psyche singultu lacrimoso sermonem incertans: <sup>15</sup>

4 est Jahn: et Fφ.

13 morem φ sed altera man.: more Fφ (prim. man.).

**momentarius]** 'transitory.' Apuleius uses the word elsewhere in the sense of 'for a moment,' e.g. *uita* (2. 29); *salus* (9. 1). Also with *uenum* in the sense of 'rapidly working' (10. 25).

**dies . . . extremus est]** For *est* (Jahn) the mss. give *et*. For this Rohde reads *en*. Vliet adds *en* before *dies* and brackets *et*. Different commentators add some verb before *dies*, e.g. *aduenit* (Traube), *imminet* (Michaelis), *adest* (Kronenberg). Helm supposes *et* is what remains of *imminet*.

**sexus infestus et sanguis inimicus]** 'women turned cruel, your flesh and blood become your foe.' The idea is that women are generally gentle, but now are cruel: those of one's own blood generally friends, but now are enemies.

**classicum personauit]** The acc. after *personare* is generally local, the place which is made to resound: see *saxa personabant* below and Verg. *Æn.* 6. 171, 417. The course of the sentence does not admit of *classicum* being taken as

nominative. The form in *-auit* is very rare: see Neue-Wagener iii<sup>3</sup>. 376, who quotes Manilius 5. 566 *aura per extremas resonauit flebile rupes*, where, however, Dr. Postgate proposes to read *resonabat*.

**continentia]** 'self-restraint,' in respect of talking about her husband: cp. in the next chapter *parcloquio*.

**infortunio]** cp. note to 5. 5 (*Fortuna*).

**in morem Sirenium scopulo prominentes]** Sirens were represented as birds with the heads of women. The celebrated vase of Vulci (cp. Baumeister's *Denkmäler* iii. 1643 Fig. 1700) represents two of them perched on rocks singing to the ship of Ulysses as it passes by, while the third is throwing herself into the sea. Homer represents the Sirens as only two in number (*Σειρήνους* Hom. Od. 12. 167), and as singing in a meadow (ib. 45).

**13 sermonem incertans]** 'making what she said indistinct by her tearful sobbing.' For *incertare* = *incertum facere* Nonius (p. 123) compares



“iam dudum, quod sciam, fidei atque parciloquio meo perpendisti documenta, nec eo setius adprobabitur tibi nunc etiam firmitas animi mei. tu modo Zephyro nostro rursum praecipe, fungatur obsequio, et in uicem denegatae sacrosanctae imaginis  
 5 tuae redde saltem conspectum sororum. per istos cinnameos et undique pendulos crines tuos, per teneras et teretis et mei similes genas, per pectus nescio quo calore feruidum, sic in hoc saltem paruulo cognoscam faciem tuam: supplicis anxiae piis precibus erogatus germani complexus indulge fructum et tibi  
 10 deuotae Psychae animam gaudio recrea. nec quicquam amplius

6 mei Fφ: meis v.

10 *deuote*. Post hoc verbum litura fere septem litterarum quarum prima fuit *d*, et ultima non fuit *q*; Probabiliter, ut Eyssenhardt et Helm docent, *deuote* fuit falso repetitum ut *mortalem* in fine c. 11. Manus recens supra lineam scripsit *dicateg*; (sic Michaelis: *careq*; secundum Helm): *deuote careq*; φ.

Pacuvius (Dulorestes) 150 (Ribbeck) *set med incertat dictio: quare expedi* and Plaut. Epid. 545 *longa dies meum incertat animum*. We have the word again in Apul. Met. 11. 16 fin. *quae (navis) cursus spatio prospectum sui nobis incertat*.

*fidei atque parciloquio meo*] This is, as F. Norden rightly says, the dat. commodi: ‘you have weighed the proofs I have given of my faithfulness and reticence’; lit. ‘in favour of my faithfulness.’ ‘My reticence has gained the approval of your considered judgment.’ Similar usages are Liv. 3. 37. 5 *munimentum libertati*; Cic. Mur. 32 *ut legatus fratri proficisceretur*. The old editors alter to *parciloquii mei*, an easy, but not permissible, proceeding.

*cinnameos . . . crines*] ‘sweetly fragrant’: ep. 10. 29 *spirantes cinnameos odores . . . rosae*; 8. 9 *adhuc odor cinnamens ambrosii corporis per nares meas ecurrit*.

*mei similes genas*] This is the usual *comparatio compendiaria*, as it is called; such as Horace, Carm. 3. 6. 46 *aetus parentum peior avis*. The older editors altered to *meis*.

*pectus . . . feruidum*] Cupid’s breast. It is not unreasonable to suppose that the author intended us to conceive of Psyche stroking Cupid’s locks and cheeks, and drawing close his breast to her breast as she spoke the successive clauses—with the touching and beautiful variation in her endearments as she is reminded that she cannot see his face, and can but hope to see it in the little one when it is born. We are somewhat reminded of the wish of Dido, Verg. *Æn.* 4. 328 *si quis mihi paruulus aula luderet Aeneas qui te tamen ore referret*.

*erogatus*] ‘be entreated by the prayers your troubled little suppliant feels bound to make.’ The force of *e-* in *erogatus* is ‘to be talked over,’ to be successfully implored: ep. *erogitare*, Plaut. Capt. 952. To show this force of *e-* we may adduce Terence Hec. Prol. 2 init. *Orator ad uos uenio ornatu prologi Sinile exorator sim*.

*deuotae*] In F there is a space of about seven letters: above the line is inserted by a late corrector *dicategue* (Michaelis) or it may be *careque* (Helm). In φ we find *careque*: but it would appear

in tuo uultu requiro, iam nil officium mihi nec ipsae nocturnae tenebrae: teneo te, meum lumen."

His uerbis et amplexibus mollibus decantatus maritus lacrimasque eius suis crinibus detergens <se> fa<c>urum sponpondit et praeuertit statim lumen nascentis diei. 5

**14** Iugum sororium consponsae factionis ne parentibus quidem uisis recta de nauibus scopulum petunt illum praecipiti cum uelocitate nec uenti ferentis oppertae praesentiam licentiosa cum temeritate prosiliunt in altum. nec immemor Zephyrus regalis edicti, quamuis inuitus, susceptas eas gremio <sup>10</sup> spirantis aurae solo reddidit. at illae incunctatae statim

**4** *se facturum* Helm: *faturum* (sine *se*) F: *facturum* fφ.

that originally *que* was not found at the end, according to Michaelis. Weyman adds *deuinctaque*, comparing 5. 24: Apol. 102. In Attius' fabula praetexta 'Aeneadae uel Decius,' line 15 (Ribbeck, p. 283), we find *dicare* and *deuoueo* joined together, which may give some support to the clever emendation of the late corrector. The line is *Patrio exemplo et me dicabo atque animam deuoro hostibus*, where *deuoro* is for *deuouero* (see Lindsay, Lat. Lang., p. 507, for other examples). Helm thinks that *deuotae* was written twice (like *mortalem* at the end of c. 11, and *fecerint* in 7. 27) and then erased; and this is most probable.

**se facturum sponpondit**] So Helm: cp. 5. 5 *ex arbitrio mariti se facturam sponpondit*; 5. 6 *cuncta se facturum sponpondit*. These show that we should add the subject *se*, which might have dropped out between S and F. Possibly we should add *sic* as well, *se sic facturum*.

**14 Iugum sororium**] 'This pair of sisters yoked together in their pledged conspiracy.' For the adjective used instead of the genitive of a substantive, F. Norden compares 4. 31 *marinum obsequium*; 5. 8 *coniugale praeceptum*: we may add *regalis edicti* below. Also

for *iugum* applied to a pair of people united for any purpose, he refers to Cic. Phil.\* 11. 6 *iugum impiorum*, referring to Antonius and Dolabella. The word *conspondere* is rare: cp. SC de Bacchanalibus 13 and Ausonius 399. 11 *te quoque ne pigeat consponsi foederis*; but *consponsor* is found in Cicero, Att. 12. 17: Fam. 6. 18. 3.

**uenti ferentis**] cp. Verg. AEn. 3. 473 *feret uento mora ne qua ferenti*: Georg. 2. 311 in Greek *φορὸς* or *ἐπιφορὸς ἄνεμος*.

**licentiosa cum temeritate**] 'with extravagant daring': cp. 4. 25 *lamentationes licentiosas refricaret*. Apuleius uses the word in the sense of 'uncurbed,' 'unrestrained,' 5. 29 (*amplexibus*); 9. 31 (*Fortuna*).

**incunctatae**] I have retained this somewhat curious form. It presupposes an adjective *cunctatus*, which seems rare; but it is found in the mss. in Suet. Caes. 60 (and read there by Ihm): Tac. Hist. 3. 4 (where Halm reads *cunctantior*, and Lipsius *cunctator*); and in some mss. in Plin. Ep. 2. 16. 4 (where Keil read *cunctator*). Apuleius also uses it: Florid. 18. 85 *ad dicendum nimia reuerentia uestri cunctator*: and

conferto uestigio domum penetrant complexaeque praedam suam sororis nomen ementientes thensaurumque penitus abditae fraudis uultu laeto tegentes sic adulant:

"Psyche, non ita ut pridem paruula, et ipsa iam mater es.

2 sororis nomen ementientes Wolf: sorores nomine mentientes Fφ.

Eyssenhardt reads it in Macrob. 7. 14. 2. As φ gives *icūctātē* (e being corrected from a), it is tempting to read with Colvius the common *incunctanter*: cp. 3. 8; 9. 36.

Norden would leave out *statim* as a gloss. This is possible; but *incunctatae* rather means, 'without any hesitation.' Oud. says it means, without waiting at the door to ask permission to enter, 'ut honestas iubebat.'

*conferto vestigio*] 'in close-joined step,' a curious phrase, found also in Tacitus Ann. 12. 35 (*ferentarius grauisque miles, illi telis adsultantes, hi conferto gradu*). It well expresses the hurried way in which the two sisters, close together, stalked in step into Psyche's house.

*sororis nomen ementientes*] I have adopted the emendation of Ch. Wolf for *sorores nomine mentientes*, which, with some effort, has been forced to mean, 'these sisters falsely so called'; lit. 'false in that name.' For *ementiri* cp. Apol. 17 *paucitatem famulitii ego gloriae causa ementiri debuissim*. Apuleius is very fond of the word *mentiri* in the sense of 'falsely assume,' but he always uses the acc. with it. The following examples may be quoted: 5. 26 *bestiam quae mariti mentito nomine mecum quiescebat*; 8. 2 *amici fidelissimi personam mentiebatur*; 9. 23 *intrepidum mentita uultum*; 11. 8 *incessu perfuso feminam mentiebatur*. Also 4. 5; 8. 7; 9. 11; 9. 14; 10. 2 (where we should read with Price *corporis inualetudinem* for *in corporis ualetudine*): 10. 5; 10. 27; Plat. 1. 18 *cum eorum, quorum ignarus est, doctrinam aliquis scienti-*

*amque mentitur*. A somewhat unusual use is found in Mund. 33 *et merito illis* (sc. *mundi luminibus*) *licet ordine perpetuo frui nec diuersis etsi spatiis temporibusue obseruantissimam legem suorum aliquando itinerum mentiuntur* ('violate,' 'be false to').

*thensaurumque . . . adulant*] 'and covering their accumulations of deep-laid treachery under a countenance of joy, they thus fawn upon (caress) her.' The active form *adulo* is found in Cic. Tusc. 2. 24 (in a metrical translation from the Prometheus Solutus of Æschylus) in the sense of 'wiping off,' *sublime auolans pinnata cauda nostrum adulat sanguinem*. In Lucr. 5. 1070 dogs *gannitu uocis adulant* 'caress with a yelping sound' (Munro). Nonius (p. 17) says '*adulatio*' est blandimentum proprie canum, quod et ad homines tractum consuetudine est. Our passage is the first, so far as I know, in which the active form is found in a prose-writer.

*Psyche, non ita ut pridem paruula, et ipsa iam mater es*] Editors follow Lütjohann (p. 462) in omitting *ut*. Of course *non ita pridem* 'not so long ago' is found, e.g. Apol. 72. Still perhaps *ut* can be defended. We might translate 'Psyche, not as a while ago our little Psyche, why, you actually (i.e. even you, our little Psyche, as we used to call you) are already a mother'—a natural address from elder sisters. The tenderness of the diminutive thus comes out. For *et ipsa* cp. 17 *tu quidem felix et ipsa tanti mali ignorantia beata sedes*; 22 *iam et ipsum lumen lucernae uacillabat*; 23 *et quasi basiare et ipsa* (sc. *lucerna*) *gestiebat*.



quantum, putas, boni nobis in ista geris perula; quantis gaudiis totam domum nostram hilarabis. o nos beatas, quas infantis aurei nutrimenta laetabunt. qui si parentum, ut oportet, pulchritudini responderit, prorsus Cupido nascetur."

**15** Sic adfectione simulata paulatim sororis inuadunt <sup>5</sup> animum. statimque eas lassitudine uiae sedilibus refotas et balnearum uaporo[ro]sis fontibus curatas pulcherrime triclinio mirisque illis et beatis edulibus atque tuccetis oblectat.

2 infantis v: intantis Fφ.

7 vaporosis φ: vapororosis F: vapore | rosis f.

**perula]** lit. 'a little reticule' or 'pocket,' playful expression for *uterus intumescens*. Probably *ista* is δεικτικῶς: cp. 5. 10; 6. 13 fin.

**aurei]** 'golden,' denoting supreme excellence: cp. Plin. Ep. 2. 20. 1 *assem para et accipe auream fabulam*. It is in this sense that the work of Apuleius is called *Asinus aureus*. In the Epistle to Octavian 6 (printed with Cicero's Epistles) we find *matris . . . partum aureum*. Cp. 'Golden (i.e. princely) lads and girls' in *Cymbeline*.

**laetabunt]** The active form is rare. It is found in Livius Andronicus trag. 7 *iamne oculos specie laetauisti optabili* and Attius trag. 513 *et te ut triplici laetarem bono*. There does not seem to be any other example of the active earlier than Apuleius: cp. 3. 11 *sed frontem tuam serena uenustate laetabit adsidue*.

**prorsus Cupido]** 'a very Cupid': cp. note to c. 6.

**inuadunt]** The military metaphor is continued; 'they take possession of,' 'win their way to.'

**statimque]** 'and forthwith, after they had rested themselves in chairs from the fatigue of their journey, and had refreshed themselves with the steaming water of the bath, she regaled them most splendidly at her table, and with those marvellous and sumptuous viands and savouries.' Oud. suggests *refota*, comparing c. 2 *lectulo lassi-*

*tudinem refoue*; 3. 17 *poculis . . . lassitudinem refouentes*; 9. 3 *mollitie cubiculi refota lassitudine*. But Helm shows that Apuleius also uses *refouere* with a personal accusative 1. 7 *fatigatum . . . lectulo refoueo*. Something similar is 10. 35 *lassum corpus . . . refoueo*. We may add 4. 8 *hi simili lauacro refoti*. For *pulcherrime* of the mss. Oud. and most editors read *pulcherrimo*, which is perhaps right: cp. c. 8 *lauacroque pulcherrimo et inhumanae mensae lautitiis eas opipare reficit*. The same idea that appears there in *inhumanae* ('unearthly') reappears, though less emphatically, in *beatis* here: the viands are so delicate and choice that they are almost fit for the blessed. For *beatus*, applied to 'sumptuous' food, cp. 6. 20 *nec offerentis hospitae sedile delicatum uel cibum beatum amplexa*. Quintil. Declam. 301 (p. 186, 8 ed. Ritter) *si cenulam diuiti pauper fecisset non illam beatam*.

**atque tuccetis]** Vliet brackets these words; but they are found in the mss.; and it is improbable that they were interpolated. Fulgentius (Serm. Antiq., p. 122. 1, ed. Helm) explains '*edulium*' *ab edendo dictum, id est quasi praegustatiua comestio: unde et Apuleius in asino aureo ait 'edulibus opipare excepta'*. Immediately afterwards follows the explanation of '*tucceta*' as *escae regiae*. This would tend to show that Fulgentius

iubet citharam loqui: psallitur; tibiae agere: sonatur; chorus canere: cantatur. quae cuncta nullo praesente dulcissimis modulis animos audientium remulcebant. nec tamen scelestarum feminarum nequitia uel illa mellita cantus dulcedine  
 5 mollita conquieuit, sed ad destinatam fraudium pedicam sermonem conferentes dissimulanter occipiunt sciscitari, qualis ei maritus et unde natalium, secta cuius proueniret. tunc illa

7 *secta cuius* Wower: *sectacula* Fφ.

found the word *tuccetis* here, even though his quotation is from an unknown poet '*Callimorfus in Piseis: Ambrosio redolent tucceta fauore*' [qu. uapore]. It is a word of which Apuleius is fond. Fotis was making a *tuccetum* perquam *sapidissimum* (2. 7) when Lucius began flirting with her: see also 7. 11. It was a kind of force-meat or haggis made very savoury: Persius 2. 42 speaks of *tuccetaque crassa*. In 9. 22 a woman *pulmenta recentia tuccetis temperat*. Arnobius, Adv. Gentes 2. 42 speaks of *glaciali condicione tucceta*, from which we may gather that they were in some way frozen for keeping. The scholiast on Persius (l. c.) says *Tucceta apud Gallos Cisalpinos bubula dicitur condimentis quibusdam crassis oblita et macerata et ideo totos annos durat. Solet etiam porcina eodem genere condita seruari aut ad saturarum iura*. In the Corp. Gloss. the word is explained as *ζωμὸς παχὺς*, which shows that this particular kind of savoury was used sometimes as an ingredient of gravy. *Hinc Plotius Vergilii amicus in eadem regione est nominatus Tucce*. In fact, it seems to have been a kind of rich extract of beef.

iubet . . . cantatur] 'she orders that a harp discourse: a harp is played; that the pipes perform: the pipes are sounded; that the chorus sing: a song is sung.' The word *agere* here seems to be

used in the histrionic sense: cp. Cic. De Orat. 1. 124 *noluit hodie agere Roscius* ('was not in the humour to perform to-day').

mellita . . . mollita] alliteration: 'their wicked hearts (lit. 'wickedness') are not mollified by the mellifluous sweetness of the strains.'

sed . . . sciscitari] 'turning the conversation with apparent naturalness towards the treacherous pitfall which they had prepared.'

unde natalium] 'of what family he was.' Classical Latin used the abl.: cp. Hor. Epp. 1. 7. 52 *quaere et refer unde domo, quis, cuius fortunae*, and Verg. Aen. 8. 114 *Qui genus? unde domo?* In *natalium* we probably have a partitive genitive, like *unde gentium* in Plaut. Epid. 483.

secta cuius proueniret] 'of what calling (walk in life) did he come,' literally, 'of what person's calling did he come.' For *secta* in this sense editors quote Ausonius, Pref. 1. 2 (Peiper) *ego nomine eodem Qui sim, qua secta, stirpe, Lare et patria*. It is often found in the same sense in Apuleius: e.g. 4. 18 *ex disciplina sectae* ('in accordance with the regulations of our calling,' i.e. the trade of a robber): 4. 24 *segue ad sectae sueta conferunt*: 6. 31 *nec sectae collegii . . . congruit* ('to the calling of our community'): 10. 11 *nec meae sectae crederem convenire* ('profession' as a physician) *causas ulli*

simplicitate nimia pristini sermonis oblita nouum commentum instruit atque maritum suum de prouincia proxima magnis pecuniis negotiantem iam medium cursum aetatis agere, interspersum rara canitie. nec in sermone isto tantillum morata rursum opiparis muneribus eas onustas uentoso uehiculo reddidit.

**16** Sed dum Zephyri tranquillo spiritu sublimatae domum redeunt, sic secum altercantes: "quid, soror, dicimus de tam

*praebere mortis*; Flor. 18. 86 *et secta* (my 'profession,' of public lecturer) *licet Athenis Atticis confirmata, tamen hic incohata est*; Plat. 2. 8 two divisions of Rhetoric *quarum una est disciplina . . . apta et conueniens cum secta* ('calling') *eius qui politicus uult uideri*. Of course it often means a philosophical school, 'a sect,' De Deo Socr. Pref., § 2, Apol. 19, Met. 10. 33.

*pristini sermonis*] cp. 5. 8.

*commentum*] 'story' in the sense of 'fabrication.'

*magnis pecuniis negotiantem*] Such a large wholesale merchant is called *negotiator magnarius* in 1. 5, where we notice the Roman capitalist (Lupus) and the Greek retailer (Aristomenes).

*interspersum rara canitie*] 'with white strewn here and there amid his hair.' We are reminded of Laius in Sophocles, Oed. Tyr. 742 *χρᾶζων ἄπρι λευκανθῆς κάρα*; and of Propertius 3. 5. 24 *sparserit et nigras alba senecta comas*.

*uentoso uehiculo*] 'wind-borne wain.'

**16** *sublimatae*] 'raised aloft,' a rare and half poetical word found in Ennius' Medea (235 Ribb.) *Sol qui candentem in caelo sublimat facem* (cp. Fest. 306 Cato in *excelsissimam claritudinem sublimauit*); but does not reappear until Apuleius (1. 8; 3. 21), except in Vitruvius (6. 4. 4) *granaria sublimata* ('lofts').

*secum altercantes*] 'conversing to-

gether,' with perhaps an additional idea of eager, interested, and earnest conversation: cp. 6. 26: 9. 3. Wower altered to *altercantur*, and Oudendorp to *altercant*. Apuleius, of course, also uses the word in the ordinary sense of 'disputing,' 'wrangling' (2. 29; 10. 15). In 9. 33 we have *iis poculis mutuis altercantibus mirabile prorsus euenit ostentum*; the meaning seems to be no more than drinking and talking together. In the Vulgate (Sirach 9. 13) we find *non alterceris cum illa (muliere aliena) in uino*, translating *μὴ συμβολοκοπήσης μετ' αὐτῆς ἐν οἴνῳ*, which means, 'do not hold feast with her where the wine-cup circles'; but the principal idea of *altercari* is 'conversing,' while that of *συμβολοκοπεῖν* is 'giving feasts.' We should not compare Horace, Carm. 4. 1. 31 *certare mero*, which seems to mean trying who will drink most. Apuleius is very fond of using *secum* for *inter se* in reference to conversation: e.g. 5. 9: also 4. 5. *secum collocuti* and *secum colloquentes*; 6. 26 *secum . . . altercant*; 6. 31 *secum considerare*; 10. 5 *deliberant*, all quoted by Beck.

The word for 'said' is omitted: cp. 6. 2 *Per ego te . . . dexteram deprecor*, with 4. 31 '*Per ego te*' inquit . . . *foedera deprecor*, which seems to show that the word may be omitted or inserted at pleasure.



monstruoso fatuae illius mendacio? tunc adolescens modo florenti lanugine barbam instruens, nunc aetate media candenti canitie lucidus. quis ille, quem temporis modici spatium repentina senecta reformauit? nil aliud repperies, mi soror, quam uel mendacia istam pessimam feminam confingere uel formam mariti sui nescire; quorum utrum uerum est, opibus istis quam primum exterminanda est. quodsi uiri sui faciem ignorat, deo profecto denupsit et deum nobis praegnatione ista gerit. certe si diuini puelli—quod absit—haec mater audierit,

5 *mendacia* Oudendorp: *mdacio* Fφ: *mendacium* v.

9 *audierit* φ: \**udierit* F: *adierit* f.

**monstruoso]** This form seems due to a false analogy with formations from *n*-stems, e.g. *aestuosus*. Roby (vol. i., § 814) quotes *montuosus* (Cic. Lael. 68; yet *montosus*, naturally on account of the metre, Verg. *Æn.* 7. 744) and *uoluptuosus* (Plin. Ep. 3. 19. 2). An interesting word is *curiosus*, which should be *curosus*, but arose apparently from *incuriosus* (from *incuria*): see Lindsay, Lat. Lang. 353.

**modo . . . lucidus]** ‘just growing a beard of downy bloom, now one in middle age bright with the sheen of silver locks’: *instruens* lit. ‘supplying’ or ‘dressing’; yet the word is so strange that Blümner suggests *nutriens*. For *aetate media*, cp. Ovid. Met. 12. 459 *huic aetas inter iuuenemque senemque, uis iuuenalis erat*.

**mendacia istam]** So Oudendorp for *mendacio istam*, comparing 5. 19 init.; 8. 28 init. If *mendacio* is retained, it will be taken, as would appear, adverbially, ‘falsely inventing,’ like *serio*, *ioco*: or *formam mariti sui* will have to be presupposed in the first clause. Salmasius reads *mendacio ista*.

**utrum]** for *utrumcunque*, which Lütjohann proposes to read. The Dictionaries quote Vitruvius 7 Praef., § 9 *alii enim scripserunt a Philadelpho esse in cruce fixum (Zoilum), nonnulli Chii*

*ei lapides esse coniectos, alii Smyrnae uiuum in pyram coniectum: quorum utrum ei acciderit* (‘whichever of these deaths shall be found to have happened to him’) *merenti constitit poena*—where there is the additional peculiarity that *utrum* is used for one of several, not merely one of two; cp. also Cic. De Div. 2. 116 *Utrum igitur eorum accidisset uerum oraculum fuisset*, and many other passages quoted by Neue-Wagener ii<sup>3</sup>. 540. Rittershuis suggests *utrum utrum for utrum uerum*, which is approved by Price; but the combination is not elsewhere found.

**denupsit]** cp. Apol. 70 *at tu dum eam putas etiamnum Claro fratri tuo denupturam*. Nipperdey, on Tac. Ann. 6. 27, explains the *de*- as referring to the firm tie of marriage (as in *devincere*, ‘to bind fast’), ‘happily (or regularly) married’; Furneaux, as *leaving* the paternal home or town on marriage: cp. 9. 31 and *enubere*, Liv. 26. 34. 3. Our passage here clearly proves that it does not express the idea of a *mésalliance*.

**puelli]** For the form cp. 7. 21; 9. 27. Used in the same sense as here, of offspring unborn, Lucret. 4. 1252.

**audierit]** ‘gets the name of,’ ‘becomes famous as.’ A common usage: cp. Hor. Ep. 1. 7. 38; 1. 16. 17; Sat. 2. 7. 101; and in Apuleius 2. 9 *nisi*

statim me laqueo nexili suspendam. ergo interim ad parentes nostros redeamus et exordio sermonis huius quam concolores fallacias adtexamus."

**17** Sic inflammatae, parentibus fastidienter appellatis et nocte turbatae uigiliis, perditae matutino scopulum peruolant et inde solito uenti praesidio uehementer deuolant lacrimisque pre<s>ura palpebrarum coactis hoc astu puellam appellant: "tu quidem felix et ipsa tanti mali ignorantia beata sedes

2 *ccolores* F (marg.)  $\phi$ : *colores* F.

3 *fallacias*  $\phi$ : *fallaciā* F.

5 *turbatae* Helm conj.: *turbatis* F $\phi$ .

7 *pressura*  $\phi$ : *p̄sura* F.

*capillum distinxerit ornata non possit audire*: 6. 9. The difficult passage in 10. 35 *Cenchreas quod oppidum audit quidem nobilissimae coloniae Corinthiensium*, may, perhaps, be explained by taking *audit* as meaning 'hearkens to,' i.e. 'obeys,' 'is under the rule of': cp. Apol. 83 *nefario homini . . . nec auscultarent, sibi potius audirent*, and note on c. 19 below. Scioppius emended to *nobilissima colonia*, and takes *audit* as meaning 'is called,' as does the Thesaurus. But was *Cenchreae* a colony, not to say a splendid one? Strabo (p. 380) calls it *κἀμῆ καὶ λιμὴν*. But if not, we must suppose *colonia* to be used in an unofficial sense, 'which the Corinthians call the finest of their colonies,' i.e. towns recognizing their authority.

**exordio . . . adtexamus**] 'let us weave on to the story just started falsehoods that will exactly match it.' The Thesaurus quotes for this metaphorical use of *concolor* Prudentius c. Symm. 2. 872 *una superstitio est quamuis non concolor error*.

**17 fastidienter**] This adverb seems to be used nowhere else.

**turbatae**] So Helm conjectures (though he reads *turbata* with Bursian). The same correction had occurred to myself, as we require a pendant to *perditae*. The clauses would be more evenly balanced if we could sup-

pose *uigiliis* a gloss, but no change is imperative: 'during the night agitated by the hours of sleeplessness, become quite desperate and abandoned in the morning.' There seems no reason to alter to *percitae* with Lipsius, or to *perdita* with Gruter. The corruption of *turbatae* into *turbatis* was due to the proximity of *uigiliis*.

**solito**] cp. 5. 21 init. Some inferior mss. read *soliti*.

**uehementer**] Owing to the corruption *uehemens* for *uehens* in 4. 35 fin., there is a temptation to alter to *uehens* with Salmasius: but, as in 5. 14 init., we require some indication of the haste with which they proceeded on their evil course. For this reason the emendation *clementer* must be rejected. Some commentators raise the difficulty that they could not go down more quickly than the wind carried them. This matter-of-fact objection may be perhaps answered in a similarly prosaic way by saying that the office of the wind was protective (*praesidio*), to keep them from falling heavily to the ground. They threw themselves violently off the cliff, in their haste.

**coactis**] cp. Verg. *Aen.* 2. 196; Ov. *Am.* 1. 8. 83; Juv. 13. 133.

**et ipsa . . . tui**] 'in ignorance of so grievous an evil, are actually sitting in a fool's paradise, in unconcern about the danger that threatens you.'

incuriosa periculi tui, nos autem, quae peruigili cura rebus tuis excubamus, eladibus tuis misere cruciamur. pro uero namque comperimus nec te, sociae scilicet doloris casusque tui, celare possumus immanem colubrum multinodis uoluminibus  
 5 serpentem, ueneno noxio colla sanguinantem hiantemque ingluvie profunda tecum noctibus latenter adquiescere. nunc recordare sortis Pythicae, quae te trucidis bestiae nuptiis destinata esse clamauit. et multi coloni quique circumsecus uenantur et accolae plurimi uiderunt eum uespera  
 10 redeuntem e pastu proximique fluminis uadis innatantem. **18** Nec diu blandis alimoniarum obsequiis te sagina<tu>rum omnes adfirmant, sed, cum primum praegnationem tuam plenus maturauerit uterus, opimiore fructu praeditam deuoraturum. ad haec iam tua est existimatio, utrum sororibus pro tua cara

**6** *ingluvie profunda* v : *inglubie* (-uie φ) *profunde* F φ.

**7** *trucidis* F primo, sed nunc videtur esse *prucis* : *prucis* φ, sed man. rec. addidit supra uocabulum *tru*.

**11** *saginatuum* φ (ex corr. eiusdem manus) f : *saginarum* F.

rebus tuis] dat. comm. ep. 8. 10 fin.  
 immanem colubrum . . . profunda]  
 'a monstrous snake, winding with its many coils and folds, its neck all blood-stained with baleful poison, its monstrous maw agape.' *sanguinare* is a neuter verb, so that *colla* is not the direct acc. but the acc. of closer definition. The passage of course recalls Verg. *Aen.* 2. 204-211.

**Pythicae]** 'of Apollo.' The oracle was not given at Delphi, but at Miletus. It is a mere oversight on the part of Apuleius, who has only Apollo in his mind. *Pythicus* is used because Apollo's principal oracle was at Delphi, the rocky Pytho.

**clamauit]** 'chanted forth,' 'cried aloud': ep. Cic. *Fin.* 2. 65 *clamat uirtus*.

**circumsecus]** 'round about,' 'in the neighbourhood'—a word only used by Apuleius, 2. 14 fin.; 11. 16.

**18** *blandis alimoniarum obsequiis]* 'with the enticing allurements of these

viands.' Probably *alimoniarum* is subjective genitive. F. Norden compares (5. 21) *incendio verborum*. This word is once used by Varro, and then disappears from literature until the second century; ep. 2. 3, and *Apol.* 85.

**sed, cum primum . . . deuoraturum]** 'but when the fullness of your time shall have brought to ripeness the fruit of your womb, after that you become possessed of a more luscious food to eat, he will gulp you down.' Cp. the Empusa whom Apollonius of Tyana (*Philostratus Vit. Apoll.* 4. 25. 5) compelled to confess *πιάίνειν ἡδοναῖς τὸν Μένιππον ἐς βρῶσιν τοῦ σώματος*.

**tua est existimatio]** 'it is for you to consider.' Helm compares *Liv.* 34. 2. 5 *utrum e republica sit neque id . . . vestra existimatio est*, and *Plaut. Cas.* 292 *Optio haec tua est*, in order to defend *est* against Eyssenhardt's emendation *esto*.



salute sollicitis adsentiri uelis et declinata morte nobiscum  
secura periculi uiuere an saeuissimae bestiae sepeliri uisceribus.  
quodsi te ruris huius uocalis solitudo uel clandestinae ueneris  
faetidi periculosique concubitus et uenenati serpentis amplexus  
delectant, certe pia<sup>e</sup> sorores nostrum fecerimus.”

5

Tunc Psyche misella, utpote simplex et animi tenella, rapitur  
uerborum tam tristium formidine: extra terminum mentis suae  
posita prorsus omnium mariti monitionum suarumque promissio-  
num memoriam effudit et in profundum calamitatis sese  
praecipitauit tremensque et exangui colore lurida tertiata uerba 10  
semihianti uoce substrepens sic ad illas ait:

**19** “Vos quidem, carissimae sorores, ut par erat, in officio  
uestrae pietatis permanetis, uerum et illi, qui talia uobis  
adfirmant, non uidentur mihi mendacium fingere. nec enim  
umquam uiri mei uidi faciem uel omnino cuiatis sit noui, sed 15

11 *semihianti* v: *sem* | *anti* F (sed *er*aso) *φ*: *semianti* f: *sem* <sup>hy</sup> *anti* <sup>hy</sup> *φ* (man.  
rec.).

bestiae sepeliri uisceribus] This recalls the powerful line of Lucretius 5. 993 *Viua uidens uiuo sepeliri uiscera busto*, on which Munro gives many parallels. In Grimm's tale of *Bearskin* (ii. 68, ed. Bohn) the second sister says, 'Beware! Bears like sweet things; and if he takes a fancy to thee, he will eat thee up.'

ruris huius uocalis solitudo] 'the loneliness of this voiceful country-side.'

uel . . . concubitus] 'or foul and dangerous commerce in a secret amour.'

piae sorores nostrum fecerimus] Possibly Blümner is right in adding *nos* before *nostrum*.

Tunc Psyche . . . ait] 'Then poor little Psyche, in the simplicity and softness of her little mind, is swept away by the terror of this dreadful story. Driven out of her senses, she threw to the winds every single injunction of her husband and promise of her own, and plunged herself into an abyss of disaster. Trembling and pale and

bloodless, she pours out confusedly with half-open utterance words by terror tripled, and thus addresses them.' For *simplex* and *tenella* cp. what Cupid says, c. 11 *pro genuina simplicitate proque animi tui teneritudine*.

tertiata] The word *tertiare* means 'to do for the third time'; it is especially applied to ploughing a field for the third time. Psyche says each word three times in her terror. The editors refer to Servius on *Æn.* 3. 314 *Cato ait uerba tertiato et quartato quempiam dicere prae metu*. She did not stammer—a stammerer speaks *dimidiatis uerbis*: cp. St. Jerome, *Epist.* 22. 29 (*balbutientem linguam in dimidiata uerba moderatus*)—but she spoke with confused and hysterical volubility, repeating words three times over.

19 in officio . . . permanetis] cp. Cic. *Att. i.* 3. 1 *quod uerita sit ne Latinae in officio non manerent*.

cuiatis] This uncontracted form is found in ante-classical (e.g. Plautus,

tantum nocturnis subaudiens uocibus maritum incerti status et prorsus lu<ci>fugam tolero bestiamque aliquam recte dicentibus nobis merito consentio. meque magnopere semper a suis terret aspectibus malumque grande de uultus curiositate præminatur. 5 nunc si quam salutarem opem periclitanti sorori uestrae potestis adferre, iam nunc subsistite; ceterum incuria sequens prioris prouidentiae beneficia corrumpet."

Tunc nanctae iam portis patentibus nudatum sororis

2 *lucifugam* Fφ sed *ei* man. sec.

3 *merito* Colvius cp. 2. 27: *marito* Fφ.

7 *corrumpet* Rohde: *crūpit* Fφ.

8 *Tunc* v: *hunc* Fφ.

Ennius, and Accius) and post-classical Latin (Apuleius Met. 1. 5; 1. 21; 8. 24). The classical form is *cuias*, the termination being the same as in *optimas* (*optimates*), *nostras*, *Arpinas*; but it is very rarely found. I can only find the one example given in the Dictionaries, Liv. 27. 19. 9. Neue-Wagener, ii<sup>3</sup>. 27, points out that the uncontracted form of many such 'gentilia' was found in ante-classical Latin, e.g. *si quis mortuus est Arpinatis* (Cato, Hist. Frag. 61); *Sarsinatis coqua est* (Plaut. Most. 770).

**nocturnis subaudiens uocibus]**

When we find the dative with *audire* (cp. note on c. 16 fin.), the meaning of 'obeying' is implied, as in the phrase *dicto audiens esse*. Translate 'dutifully attendant to his words only in the night season.' I do not feel sure as to the significance of *sub-*, but it seems to mean 'submissively attendant'; though, like *subauscultare*, it may mean 'to attend to secretly,' i.e. without seeing or being seen.

**lucifugam]** 'afraid of the day-light.'

The word (other forms are *lucifugus* and *lucifugax*) is applied to animals of the night, such as cockroaches or owls, or to swindlers or rakes who turn night into day (Lucilius 468, ed. Marx: Seneca Ep. 122. 15, an interesting passage; cp. *tenebrio*). In

Cicero Fin. i. 61 it appears to mean 'misanthropic.' In the other passage of Apuleius where the word occurs, Apol. 16 fin., the meaning is sufficiently obvious, *tu quidem quid ego in propatulo et celebri agam facile e tenebris tuis arbitraris, cum ipse humilitate abditus* (so Casaubon for *abditus*) *et lucifuga non sis mihi mutuo conspicuus*. In Minucius Felix, 8, it is applied to the Christians, *latebrosa et lucifuga natio, in publicum muta, in angulis garrula*.

**merito consentio]** This does not square with all Psyche knew of Cupid's fragrant curls, soft cheeks, &c., 5. 13.

**meque]** Lütjohann reads *me quippe*. For *quippe* used not as the first word cp. 8. 21: it is found even as the sixth word in Flor. 18, p. 87 (Oud.). Gruter suggested *me quidem*; Petschenig, *me quoque*; Jahn, *namque magnopere me*; and Leo, *me quae* or *me qui*. But it is better to retain the reading of the mss., as there is no necessity to make Psyche speak quite logically.

**subsistite]** cp. note to 6. 2.

**ceterum]** 'otherwise': cp. note to 5. 5, in which passage the future follows, justifying Rohde's correction of the reading of the mss. *corrumpit* into *corrumpet*.

**portis patentibus]** Apuleius loves to represent the wicked sisters as a hostile force of soldiery: cp. *conferto vestigio* 5. 14.

animum facinerosae mulieres, omissis tectae machinae latibulis, destrectis gladiis fraudium simplicis puellae pauentes cogitationes inuadunt.

**20** Sic denique altera: "quoniam nos originis nexus pro tua incolumitate <ne> periculum quidem ullum ante oculos habere 5 compellit, uiam, quae sola deducit iter ad salutem, diu diuque cogitatam monstrabimus tibi. nouaculam praeacutam, adpulsu etiam palmulae lenientis exasperatam, tori qua parte cubare consuesti, latenter absconde lucernamque concinnem, completam oleo, claro lumine praemicantem subde aliquo claudentis aululae 10

5 *ne* add Petschenig.

10 *aululae* Fφ, sed altera manus mutavit in *tabule* et prior manus in marg. addidit *tabule*.

*tectae machinae*] Translate 'pent-house' or 'mantlet,' called in military language *plutei* or *uineae*, covered sheds under which the besiegers of a town worked battering-rams.

*destrectis . . . inuadunt*] 'drew the swords of their machinations, and made an attack on the trembling thoughts of the artless girl.'

**20** *ne . . . quidem ullum*] It is necessary to add a negative, either *ne* before *periculum* (Petschenig), or to read *nullum* (for *ullum* of Fφ) with the inferior mss. It would be doubtful Latin to interpret *ullum*, as Hildebrand does, in the sense of 'any danger that may threaten you.' That should be *quodcumque* or *omne*.

*deducit iter*] 'the road which alone leads your journey to safety.' If we retain *iter*, such must be the sense; but it should possibly be ejected, as Gruter suggested. It may have arisen from a repetition of the -it of *deducit*. Jahn and Eyssenhartd read *qua* for *quae*: 'by which alone your journey leads to safety,' which is possible. But the mss. reading can be defended. *Via* and *iter* are occasionally found connected: cp. Hor. Carm. 3. 2. 22 *Virtus . . . negata tentat iter uia*: and Lucr. 2. 626

*aere atque argento sternunt iter omne uiarum*, where see Munro. Ov. Am. 3. 13. 6 *difficilis cliuis huc uia praebet iter*. In 2. 13 fin. (quoted by Helm) *et maris et uiae confeceris iter*, the necessary contrast of sea and land travel renders the parallel less cogent.

*adpulsu . . . exasperatam*] 'sharpened even by the application of the softening (or 'smoothing') palm of your hand,' or 'by pressing it against your softening palm.' She is to draw the razor over the palm of her hand in the way barbers do just before using it to remove dust. It is of course extravagant to say that such pressing on the hand sharpens the steel. Apuleius uses *adpulsus* again, 6. 8.

*concinnem*] 'neat little lamp.' This is the only place where the form *concinnis* is found. The word is usually *concinnus*. But Gellius (18. 2. 7) has *concinniter*.

*aululae*] For this diminutive cp. 2. 7. *ollulam istam . . . intorques*, and the title of the play of Plautus *Aulularia*. The margin of F has *tabule*, apparently by the original copyist; but this gives no sense: its meaning in land-surveying is a 'bed' or 'plot' of ground. Fulgentius says that Psyche *lucernam modio contegit*, which defends the ms. reading.



tegmine omnique isto apparatu tenacissime dissimulato, postquam sulcato<s> intrahens gressus cubile solitum conscenderit iamque porrectus et exordio somni prementis implicitus altum soporem flare coeperit, toro delapsa nudoque uestigio pensilem gradum pullulatim minuens, caecae tenebrae custodia liberata lucerna, praeclari tui facinoris opportunitatem de luminis consilio mutuare et ancipiti telo illo audaciter, prius dextera sursum elata, nisu quam ualido noxii serpentis nodum ceruicis et capitis abscede. nec nostrum tibi deerit subsidium; sed

2 *sulcatos* φ (sed man. alt.): *sulcato* Fφ.

9 *abscede* v.: *absconde* Fφ.

*sulcatos intrahens gressus*] 'drawing along his furrowed gait'—an artificial expression for the crawling of a serpent, which leaves a furrow behind: cp. Ovid Met. 15. 725 *Litorem tractu squamae crepitanis harenam sulcat*. For *intrahens* cp. 11. 23 *sol curuatus intrahebat uesperam*. Helm ingeniously conjectures *sulcato intrans gressu*: but one is loth to remove the Apuleian word which signifies the trailing gait of the serpent; *sulcato intrahens se gressu* would be better.

*et exordio . . . coeperit*] 'and fettered in the first toils of overpowering sleep, he had begun to breathe forth the depth of slumber.' The expression seems taken from Vergil, *Æn.* 9. 326 *toto proflabat pectore somnum*, itself perhaps taken from Theocritus 24. 47 δμῶας . . . ὕπνον βαρὺν ἐκφυσῶντας. Servius says that the Vergilian periphrasis is a dignified expression for 'snoring' (*ne uerbo humili stertentem diceret*).

*nudoque . . . minuens*] 'and with bare feet lessening little by little your airy tread.' For the form *pullulatim*, cp. 2. 16 *relictum (uinum) pullulatim labellis minuens*. In both places Funck in Archiv vii 495, thinks we should alter to *paullulatim*, as does apparently Neue-Wagener, ii<sup>3</sup>. 558. The diphthong -au- would naturally pass into o: cp. *pollulus*

in Cato, and Varro (L. L. 5. 167), and *plostrum* beside *plaustrum*. Possibly we should read *pollulatim*, as u is sometimes found for o in Fφ; cp. 6. 10 *ruvicula* for *ruvicola*; 4. 31 *calcatū* for *calcato*. But as emendation is uncertain, it is better to retain the ms. reading. The idea seems to be that Psyche should go more and more slowly, each step less than the preceding, so that there should not be any danger of a hasty action which might cause a disturbance, and so awake her victim.

*tenebrae*] The singular is very rare. Neue-Wagener, i<sup>3</sup>. 712, quotes five examples, of which this is the earliest. For such an unusual singular in Apuleius, Piechotta (p. 32) compares *facetia*, Apol. 56 (cp. Plaut. Stich. 729). It is probably an error to suppose that *caulae* is singular in Met. 4. 6.

*de luminis consilio*] 'as the light may suggest to you.' For *de* cp. 2. 31.

*quam ualido*] 'with ever so mighty a stroke.' This use of *quam* with an adjective, participle, or adverb is not infrequent in Apuleius: cp. 3. 5 (*quam maribus animis*); 4. 3 (*loro quam ualido*); 5. 16 (*quam concolores*); 9. 19 (*quam procul semotus*); 11. 30 (*quam raso capillo*).

*noxii . . . abscede*] 'cut off the joint of the baleful serpent which binds his neck and head.' The mss. give *absconde*; but as *abscondo* and *abscido* are often

cum primum illius morte salutem tibi feceris, anxiae praestolabimur cunctisque istis ocius tecum relatis uotiuus nuptiis hominem te iungemus homini."

**21** Tali uerborum incendio flammata uiscera sororis iam prorsus ardentis deserentes ipsae protinus, tanti mali confinium 5

2 *ocius* v: *sociis* Fφ: *opibus* cod. Oxon.

5 *ipsae* v: *ipsa* F: *ipsam* φ.

confused, it is better to alter to the word which suits the sense; the vertebra is to be cut, not torn away: cp. 4. 11 *antesignani nostri partem qua manus umerum subit, ictu per articulum medium temperato, prorsus abscidimus* ('cut clean off'). The word is often used of cutting through the neck and so cutting off the head: Bell. Hisp. 20. 5; Amm. 14. 11. 23; Sil. 15. 470; Lucan 8. 674. On *abscido* and *abscindo* see an exhaustive article by Fürtner in the Archiv, 5. 520-533. In Tac. Ann. 15. 69, *abscinduntur uenae* (cp. 16. 11 and *interscindere* 35. 5), *abscindere* seems to be used in the sense of 'to cut.' What Ap. here calls *nodus*, Seneca, De Prov. 6. 8, calls *commisura ceruicis* and *articulus ille qui caput collumque committit*. Price compares Hom. Il. 14. 465 τὸν ρ' ἔβαλεν, κεφαλῆς τε καὶ αὐχένος ἐν συνοχμῷ, νεῖατον ἀσπράγαλον.

**praestolabimur**] For this active form Neue-Wagener, iii<sup>3</sup>. 81 only quotes, in addition to this passage, the examples given by Nonius, p. 475, from Livius Andronicus and Turpilius. But the form is recognized by the Glosses: so that we may perhaps retain it, though elsewhere (e.g. 3. 3; 4. 10; 5. 4 quoted by Helm) Apuleius seems to use the deponent form (4. 10 is doubtful). Similarly we should not reject *tenebrae* (singular) in this chapter, though elsewhere Apuleius uses the regular plural form.

**ocius**] So some inferior mss. for *sociis*. For *ocius* cp. Hor. Sat. 2. 7. 34. It has been proposed to read *copiis*, and this is approved of by Oudendorp and

Jahn, as there is a similar confusion in Caes. B. G. 7. 54. Hildebrand's attempt to explain *sociis* as applying to the wealth with which Psyche was surrounded can hardly be accepted on the strength of Vegetius 2. 7, *colligatas secum fasces pertrahunt socios*; or Val. Flacc. 3. 162 *socia sed discit agmina claua*. But some mss. read *opibus*. Helm adds *manibus* before *sociis* in the sense of 'by the hands of our friends,' comparing 4. 11 *sat se beatum qui manu socia uolens occumberet*, where there is strong emphasis on *manus socia*; but here it adds nothing to the strength of the passage, and is a violent and needless addition.

**uotiuus nuptiis**] 'in a desirable kind of marriage we shall unite you, a human being to a human being.' For *homo* of a woman cp. Sulpicius ap. Cic. Fam. 4. 5. 4 *quoniam homo nata fuerat*.

**21 uiscera**] Translate 'her heart': cp. Cic. Phil. 1. 36 in *medullis populi et uisceribus haerebant*. It is used of the most inward part of a person's frame or nature.

**deserentes ipsae**] F has *ipsa* and φ *ipsam*. Some inferior mss. give *ipsae*, which is adopted by Vliet, who puts comma after *confinium*. This punctuation Helm has well shown to be improbable, quoting 4. 10 fin. *periculi confinio territus*. Helm puts no stop at *deserentes*, and reads *ipsae*. We can hardly put a full stop at *ardentis*, as we should then have one main verb *flammata* in the past tense, while all the other main verbs in the narrative are in the present. Michaelis reads *ardent*: is<tae> *deserentes ipsam*.

sibi etiam eximie metuentes, flatus alitis impulsu solito pro-  
uectae super scopulum ilico pernici[o] se fuga proripiunt  
statimque consensis nauibus abeunt.

At Psyche relicta sola, nisi quod infestis Furiis agitata sola  
5 non est, aestu pelagi simile maerendo fluctuat et, quamvis  
statuto consilio et obstinato animo, iam tamen facinori manus  
admouens adhuc incerta consilii titubat multisque calamitatis  
suae distrahitur affectibus. festinat differt, audet trepidat,  
diffidit irascitur et, quod est ultimum, in eodem corpore odit  
10 bestiam, diligit maritum. uespera tamen iam noctem trahente  
praecipiti festinatione nefarii sceleris instruit apparatus. nox

2 *pernici se f: perniciosę Fφ.*

6 *facinori f: facinosu Fφ: facinori suas φ (ex corr. rec.): facinorosas v.*

**prouectae]** So Bursian for *porrectae* of the mss. This can hardly be defended by 7. 7 *precibus ad Caesaris numen porrectis*, 'prayers being offered to the gracious will of Caesar,' this sense of 'presenting' or 'tendering' being fairly common (see the Dictionaries); nor by the passage quoted by Helm, 2. 10 *cum sim paratus uel uno sauiolo interim recreatus super istum ignem porrectus assari*, where the word has its most ordinary meaning of 'stretched out.' Possibly we should read *porro actae*.

**nisi quod . . . non est]** 'save that no one is alone who is driven along by baleful frenzy'—no mean expression.

**aestu pelagi simile maerendo fluctuat]** 'is tossed to and fro in her tears like the surging sea.' For the gerund *maerendo* (= *maerens*) F. Norden admirably compares Verg. *Æn.* 2. 6 *quis talia fando Temperat a lacrimis*. It is not infrequent in Livy, e.g. 2. 32. 4 (*sumendo*), where see Weissenborn. On the passage from Vergil, Conington notes that in the imitation by Silius, 2. 651, the present participle is used, *quis tristia fata piorum Imperet evoluens lacrimis*. *Simile* is the acc. used as an

adverb: cp. c. 1 init. *suaue recubans* . . . *dulce conquieuit*: c. 28 *irata solidum*.

**et quamvis . . . consilii titubat]** 'and although her purpose is fixed and her mind determined, yet when she sets her hand to the work, still irresolute in purpose, she falters.' The logical contradiction contrived in this sentence is admirable both in rhetoric and psychology.

**multisque . . . maritum]** 'and is distracted by the many impulses of her sad state. She hurries and postpones, is bold and fearful, is irresolute and indignant, and, what is at the basis of it all, though he is one and the same in person, she abhors the beast, but loves the husband.'

**uespera . . . noctem trahente]** cp. 11. 23 *sol curuatus intrahebat uesperam*, and Ov. Met. 1. 219 *traherent cum sera crepuscula noctem*.

**nox aderat et maritus aderat]** 'Night was come and the husband was come.' Possibly we should read *adierat* for the second *aderat*. Price proposed *aduenerat*, which is read by Helm. Certainly we want a pluperfect, as *descenderat* shows.



aderat et maritus aderat pri[m]usque Veneris proeliis uelitatus  
 <in> altum soporem descenderat.

**22** Tunc Psyche, et corporis et animi alioquin infirma, fati  
 tamen saeuitia subministrante, uiribus roboratur et prolata  
 lucerna et adrepta nouacula sexum audacia mutatur. sed cum 5  
 primum luminis-oblatione tori secreta claruerunt, uidet omnium

1 *priusque* cod. Fuxensis: *pm;q*; Fφ: *primisque* v. 2 *in* add. Vulcanius.

5 *mutatur* Jahn: *mutauit* F, sed *uit* man. rec. in rasura: *mutatū* φ, sed supra  
 lin. add. *mutauit*.

*priusque . . . descenderat*] 'and after first a slight skirmish in the field of Love, he had sunk into deep sleep.' The conceit that Love is a warfare is common: cp. Ovid. Am. 1. 9. 1 ff., esp. in the present connexion 45 *Inde uides agilem nocturnaque bella gerentem*: cp. Fulgentius Myth. 3. 6 (= 67. 16, ed. Helm), of Cupid and Psyche, *Veneris proeliis obscure peractis*; also Apul. Met. 2. 17. The mss. give *primusque*, but it can only be defended with difficulty. For *primus* in the sense of 'before' another person, Weyman compares Arnobius Adv. Gentes 3. 22 *sciat ipse necesse est primus id quod alterum callere constituit*, where Hildebrand compares Hyginus Fab. 164 *Inter Neptunum et Mineruam cum esset certatio qui primus oppidum in terra Attica conderet*. But even in Cicero we find *primus* used for the first of two things, e.g. Sest. § 44 *si in prima contentione . . . concidissem*. But *priusque*, which is said to be found in the Codex Fuxensis, and has been conjectured by Kronenberg, is the simpler reading and is very common in Apuleius. Helm quotes 3. 17; 5. 20; 8. 30; 11. 23.

*in altum soporem descenderat*] We must add *in*, as Vulcanius suggests. Colvius had proposed to add *in* after *altum*. The only parallel adduced for *descendere* with the simple acc. in the sense

of 'descend into' is Epitome Æneidos vi. (Bährens P.L.M. vol. iv., p. 165) *una* (with the Sibyl) *descendit Auernum*: but *Auernus* is the name of a place. Hildebrand compares *descendere nauem*. Colvius also suggested *extenderat*, comparing Fulgentius 3. 6 (= 68. 9, Helm) *cumque altum soporem maritus extenderet*. This seems to mean, 'had been fast asleep for some time.'

**22 fati**] Fate here takes the place of Fortune (cp. 5. 5) as the malignant power which caused all the trouble.

**sexum audacia mutatur**] 'is unsexed in her boldness,' lit. 'is changed as to her sex'; acc. of closer definition. Helm compares 6. 20 fin. *mentem capitur temeraria curiositate*. We might add Verg. Æn. 1. 658 *ut faciem mutatus et ora Cupido pro dulci Ascanio ueniat*. Possibly we should read *sexu*, and take it in the sense of 'is parted from her sex,' on the analogy of *mutari ciuitate* (Æs Salpense, ch. 22; Cic. Balb. 31 and 42), *mutari finibus* (Liv. 5. 46. 11), *mutari uoluntate* (Cic. Fam. 5. 21. 1), all which passages are quoted by Dr. Reid (in Wilkins's ed. of Horace's Epistles) on Ars Poet. 60 (*Ut siluæ foliis pronos mutantur in annos*), who adds: "In all these cases the abl. is strictly one of respect, but the notion of severance comes in": cp. Hor. Sat. 2. 7. 64 *Illa tamen se non habitu mutatue loco*; Ovid Trist. 5. 2. 73 *hinc ego dum muter*.

ferarum mitissimam dulcissimamque bestiam, ipsum illum Cupidinem formosum deum formosae cubantem, cuius aspectu lucernae quoque lumen hilaratum increbruit et acuminis sacrilegi nouaculam paenitebat. at uero Psyche tanto aspectu  
 5 deterrita et impositi animi, marcido pallore defecta tremensque desedit in imos poplites et ferrum quaerit abscondere, sed in suo pectore; quod profecto fecisset, nisi ferrum timore tanti flagitii manibus temerarii <s> delapsum euolasset. iamque lassa, salute defecta, dum saepius diuini uultus intuetur

4 nouaculam paenitebat Lipsius: nouacula praenitebat Fφ.

8 temerariis fφ: temerarii F.

ipsum . . . paenitebat] ‘Cupid’s own self, the beautiful god, lying there in all his beauty, and at the sight of him the light even of the lamp brightened in joy, and the razor felt a pang of sorrow for its wicked edge.’ We have adopted the emendation of Lipsius for the mss. reading *nouacula praenitebat* (‘the wicked-pointed razor shone out’), not so much on account of *hilaratum*, which could be regarded as a semi-personification (such as, e.g., Cic. N. D. 2. 102 *tum quasi tristitia quadam (sol) contrahit terram, tum uicissim laetificat, ut cum caelo hilarata uideatur*), as on account of the clause *nisi ferrum timore tanti flagitii manibus temerariis delapsum euolasset*, where the personification is complete. To endow everything connected with the principal actors with life and sympathy is in accordance with the spirit of romantic fairy tales. The emendation of Lipsius has a note of true feeling, though later Lipsius appears to have thought otherwise, as he gave up his emendation. In love-poetry the lover often addresses the lamp as a confidant: e.g. Anth. Pal. 5. 7 and 8.

impos animi . . . euolasset] ‘bewildered, overcome with the pallor of exhaustion, and all trembling, sank crouching down and sought to hide the steel—in her own bosom; and this she would have done had not the steel, in

alarm at the thought of such a crime, slipped and sped away from her rash hands.’ For *in imos poplites* cp. 7. 24 *totum corporis pondus in postremos poplites recello*. For *sed* cp. note to 4. 31 *sed plenam*. As a parallel to this personification of the knife, we may quote from Mr. Ralston (‘Beauty and the Beast’ in the *Nineteenth Century*, Dec. 1878, p. 1002): “In the *Supplanted Bride* [a tale both Greek and Sicilian], when the heroine has been supplanted she yields to despair and thinks of killing herself. Having obtained a ‘Knife of Murder’ and a ‘Whetstone of Patience,’ she tells them her sad tale. The Greek maiden calls upon the knife to rise up and cut her throat; and the knife tries to do so, but the stone holds it back. The Sicilian heroine addresses her remarks chiefly to the stone, and, as it listens, it swells and swells until at last it cracks. Then she seizes the knife and is about to put an end to her troubles. But in each case the prince whom the supplanted bride has rescued overhears what she has been saying, and rushes in to prevent her from stabbing herself.” Compare also Althea’s log in Ovid (Met. 8. 513) when she throws it into the fire: *Aut dedit aut uisus gemitus est ille dedisse stipes, ut inuitis correptus ab ignibus arsit*.

salute defecta] ‘overcome by the

pulchritudinem, recreatur animi. uidet capitis aurei genialem caesariem ambrosia[m] temulentam, ceruices lacteas genasque purpureas pererrantes crinium globos decoriter impeditos, alios antependulos, alios retropendulos, quorum splendore nimio fulgurante iam et ipsum lumen lucernae uacillabat; per umeros uolatilis dei pinnae roscidae micanti flore candicant et quamuis ali[i]s quiescentibus extimae plumulae

1 *genialem* φ (man. alt.): *genilem* Fφ.

2 *ambrosia* v: *ambrosiam* Fφ.

7 *alis* v: *aliis* Fφ.

sense of being safe,' or 'that all was well': cp. 9. 9 *argumenti satietate iam defecti*. This seems a better way than to take *defecta* as abl. abs.; as 'safety being enfeebled' would be a strange expression for 'feeling lost' or 'being unnerved.'

*genialem*] 'joyous,' 'joy-inspiring.' A man's *genius* was the deification of the part of his nature which felt joy—his good spirit: *indulge Genio, carpatum dulcia, nostrum est quod uiuis*, says Persius (5. 151): so that *genialis* is that which causes joy, εὐφραντική, as it is explained by the Glosses (Corp. Gloss. ii. 33. 1). Apuleius uses it of the countenance of the priest of Isis (11. 14 fin.), of balsam (11. 9), of the rose (4. 2), *otiose et satis genialiter contorta in modum linguae postrema labia grandissimum illum calicem uno haustu perhausi* (of the ass drinking at table, 10. 16 fin.), and of course of the marriage-bed (*genialis torus* 2. 6; 9. 26).

Apuleius delights in expatiating on the beauty of luxuriant hair; cp. 2. 8. The novelists also linger on the description of the hair of their heroes and heroines, which is represented generally as partly bound and partly loose: cp. Rohde, *Griech. Roman*, 153–4 n. 3.

*temulentam*] 'soaked in': cp. Martial 14. 154 (*lanae amethystinae Ebria Sidoniae cum sim de sanguine conchae non uideo quare sobria lana uocer* (joke on ἀμέθυστος). *Ambrosia* is here

used, not of the food of the gods, but of a divine unguent, as in Verg. Georg. 4. 415 (cp. *Æn.* 1. 403) *ambrosiaeque comae diuinum uertice odorem spirauere*; and in Apuleius, Met. 8. 9.

*ceruices*] acc. governed by *pererrantes*. For *lacteas* cp. Verg. *Æn.* 10. 137.

*decoriter*] cp. 6. 28; 11. 3 from the very rare adj. *decoris* or *decor*.

*antependulos*] cp. 2. 23, nowhere else found in Latin: cp. Florid. 3. 14 (Oud.) *crines anteuentuli et propenduli*; and Met. 9. 30 *comae anteuentulae*.

*quorum splendore . . . uacillabat*] 'and by their overpoweringly flashing brilliance now even the light of the lamp began to pale.' The word *uacillare* occurs also in c. 25 and in 6. 30, in both of which places it is spelled with *ce*. See Munro on Lucr. 3. 504. It is connected with the same root as *conuexus, uarus*: cp. Walde, *Etym. Wörterb.*, p. 141.

*micanti flore . . . lasciuiunt*] 'gleam with glittering bloom, and although the wings are at rest, the soft and downy feathers at the end play restlessly in quivering oscillations'—a most charming touch in this beautiful description. For *candicant* cp. Flor. 3, p. 15 (Oud.) *lyra eius auro fulgurat, ebore candicat*. For the neut. plur. *inquieta* used adverbially, cp. 2. 17 *crebra subsiliens*; 3. 28 fin. *crebra tundentes*; 2. 6 fin. *retrotrorsa respiciens*; 10. 17 *ciliis alterna coniuens*.



tenellae ac delicatae tremule resultantes inquieta lasciuiunt; ceterum corpus glabellum atque luculentum et quale peperisse Venerem non paeniteret. ante lectuli pedes iacebat arcus et pharetra et sagittae, magni dei propitia tela.

- 5 **23** Quae dum insatiabili animo Psyche, satis et curiosa, rimatur atque pertrectat et mariti sui miratur arma, depromit unam de pharetra sagitta< *m* > et puncto pollicis extremam aciem periclitabunda trementis etiam nunc articuli nisu fortiore pupugit altius, ut per summam cutem rorauerint paruulae  
10 sanguinis rosei guttae. sic ignara Psyche sponte in Amoris incidit amorem. tunc magis magisque cupidine fraglans Cupidinis, prona in eum efflictim inhians, patulis ac petulantibus sauiis festinanter ingestis de somni mensura metuebat. sed dum bono tanto percita saucia mente fluctuat, lucerna illa  
15 siue perfidia pessima siue inuidia noxia siue quod tale corpus contingere et quasi basiare et ipsa gestiebat, euomuit de summa

7 sagittā fφ (- alia manu).

11 fraglans F: flagrans φ.

**glabellum**] cp. Flor. 3, p. 14 (Oud.)  
*Apollo . . . corpore glabellus.*

**luculentum**] of personal beauty, cp. 4. 25 (*faciem*); 10. 30 (*luculentus puer nudus*).

**propitia**] 'gracious,' 'genial'—a conventional word applied to the graciousness of the pleasures of love.

**23 satis et curiosa**] cp. 5. 28 *uerbosa et satis curiosa auis*, and note on 6. 14.

**puncto pollicis**] 'with the point (or 'tip') of her thumb.' There is no need to read with Floridus *punctu*, 'by a prick of her thumb.' It was from a wound in the hand from one of Cupid's arrows that Venus in Ovid (Met. 10. 525) fell in love with Adonis.

**extremam aciem periclitabunda**] For this acc. cp. Apol. 72 *uoluntatem meam uerbis inuersis periclitabundus*. In Met. 3. 21 it is used with the genitive *sui periclitabunda*, 'trying herself' (of Pamphile when she changed herself into an owl).

**articuli**] This word includes the

thumb as well as the fingers. We may translate it 'finger' here.

**in Amoris incidit amorem**] cp. 10. 19 in . . . *mei cupidinem incidit*. The phrase simply means 'to fall in love with': cp. Val. Max. 5. 7 extr. 1: Hist. Apollon. 1 and 17; Hygin. Fab. 121. 16.

**fraglans**] cp. note to 4. 31.

**prona . . . metuebat**] 'gazing down on him distractedly and pouring eagerly upon him impassioned and impetuous kisses, she began to fear as to the extent of his slumber,' i.e. how long he would continue asleep, and how deep it might be. Note the alliteration in *patulis et petulantibus*. For *patulis* cp. 4. 31 med. *oculis hiantibus*.

**saucia**] applied to one wounded by love, a fairly common usage, e.g. Verg. *Æn.* 4. 1 *At regina graui iamdu dum saucia cura*.

**perfidia pessima**] 'thoroughgoing treachery'—alliteration.

**inuidia noxia**] cp. 5. 27 init.

luminis sui stillam feruentis olei super umerum dei dexterum/  
hem audax et temeraria lucerna et amoris uile ministerium,  
ipsum ignis totius deum aduris, cum te scilicet amator aliquis,  
ut diutius cupitis etiam nocte potiretur, primus inuenerit. sic  
inustus exiluit deus uisaeque detectae fidei colluue protinus ex  
occulis et manibus infelicissimae coniugis tacitus auolauit.

**24** At Psyche statim resurgentis eius crure dextero  
manibus ambabus adrepto sublimis euectionis adpendix miser-  
anda et per nubilas plagas penduli comitatus extrema consequia  
tandem fessa delabatur solo.

10

Nec deus amator humi iacentem deserens inuolauit proxi-

3 deum v:  $\overline{dm}$  F:  $\overline{dm}$  f:  $\overline{dm}$   $\phi$ .

6 osculis Crusius: oculis F $\phi$ .

8 adrepto v: abrepto F $\phi$ .

hem . . . ministerium] 'ah! bold,  
rash lamp, common drudge of Love.'

cupitis] 'the objects of desire'—  
often used in this amorous sense. The  
Diect. quote Ovid Fast. 3. 21 *Mars uidet  
hanc uisamque cupit potiturque cupita*.

uisaque detectae fidei colluue] 'and  
seeing the ruin of his trust now dis-  
closed.' The expression is no doubt  
not strictly accurate. The bond between  
Cupid and Psyche was broken, but not  
disclosed: the secret who was the  
mysterious husband was disclosed; but  
as this disclosure was the principal and  
most striking result of Psyche's rash  
action, it is emphasized. Accordingly  
it seems better to adhere to the mss.  
reading *detectae* than to alter to *defectae*  
(Jahn), 'ruin of his trust which failed';  
or *detrectatae* (Vliet), 'ruin of his sullied  
trust'; or *deiectae* (Petschenig), 'of his  
trust thus shattered'; or *deceptae* (Helm),  
'of his trust betrayed.' In favour of  
*defectae*, however, may be urged the  
partiality of Apuleius for the word; cp.  
chapter 22.

protinus] So Rohde, introducing a  
word of which Apuleius is very fond,  
in place of *prorsus* of the mss. Cupid

did not 'wholly' escape from Psyche;  
for, as the next sentence shows, she still  
grasped him by the leg.

osculis] So Crusius for *oculis* of the  
mss. He and Vliet quote Gell. 3. 15. 3  
*Diagoras . . . in osculis atque in manibus  
filiorum animam efflauit* (where one ms.  
reads *oculis*); also 4. 31 above, *oculis*  
for *osculis*.

**24** sublimiseuectionis . . . consequia]  
'a pitiable appendage to his airy flight,  
and forming the final attachment to him  
in her pendant companionship through  
the cloudy realms' (with the sense that  
this was the last time she would follow  
with him). The expression is artificial  
even to extravagance. For *appendix*  
cp. 8. 22 *seque per . . . puteum appen-  
dicem paruulum* (i.e. her infant son)  
*trahens praecipitat*. The rare word  
*consequia* is to be compared with such  
forms as *reliquiae*, *obsequiae*, *exsequiae*:  
cp. 10. 18 *carpentis quae . . . nouissimis  
trahebantur consequiis*, 'by those who  
followed him in the rear.' Strictly the  
word is an adjective. We have the  
adv. *consequie* or *consecue* in Lucr. 5.  
679 and *adsecue* in a fragment of the  
Astraba of Plautus.

mam cupressum deque eius alto cacumine sic eam grauit  
commotus adfatur:

“Ego quidem, simplicissima Psyche, parentis meae Veneris  
praeceptorum immemor, quae te miseri extremique hominis  
6 deuinctam cupidine infimo matrimonio addici iusserat, ipse  
potius amator aduolauit tibi. sed hoc feci leuiter, scio, et  
praeclarus ille sagittarius ipse me telo meo percussi teque  
coniugem meam feci, ut bestia scilicet tibi uiderer et ferro  
caput excideres meum, quod istos amatores tuos oculos gerit.  
10 haec tibi identidem semper cauenda censebam, haec beniuole  
remonebam. sed illae quidem consiliatrices egregiae tuae tam  
perniciosi magisterii dabunt actutum mihi poenas, te uero  
tantum fuga mea puniuero.” et cum termino sermonis pinnis  
in altum se proripuit.

**cupressum]** governed by the *in-* of *inuolarit*. For other examples of this in Apuleius cp. 5. 4 init. *sonus aures eius accedit*; cp. c. 3 fin. *uox aures eius affertur*; and 9. 16 init.; c. 5 init. *scopulum . . . aderunt*. On 9. 16 Hildebrand quotes many examples of the accusative of place used without a preposition: 7. 1 *castra nostra remeastis*; 7. 13 *ciuitatem reuenimus*. It is uncertain under which construction to place such usages as 9. 41 *ciuitatem aduentat*.

**te . . . addici]** ‘that you, enthralled with passion for a wretched and most mean wight, should be consigned to the lowest of marriages’; cp. 4. 31.

**amatores tuos oculos]** ‘those eyes, love-lit for thee.’ Norden refers to ὀφθαλμοὶ ἐρωτικοί in Xenophon Ephesius i. 9. 7.

**haec . . . remonebam]** ‘That you should be ever on your guard as to this I again and again told you as my deliberate opinion; this kindly warning I kept repeating to you.’ Cupid had not said what the *haec* were; but neither Psyche nor the readers of the story could be ignorant that they were prohibitions

against inquiring into who he was. The word *semper* goes closely with *cauenda*, ‘ever-to-be-guarded against’; accordingly we need not transpose *identidem* to precede *benuole* (Vliet), nor read *praecauenda* for *semper cauenda* (Michaelis). Rohde ejects *semper*; supposing that it was originally *saepe*, and a gloss on *identidem*. The word *remone* is rare, if not unique. It seems to mean that the warning was given more than once.

**magisterii]** ‘instruction,’ ‘guidance’: Cupid’s part in the punishment of the wicked sisters does not appear, according to Dietze; it is Psyche who is instrumental in their death. If we made this objection to Apuleius, he might have smiled and replied that Cupid was indirectly instrumental, by giving no orders to Zephyr to convey them from the rock; and that it was love of him which wrought their death.

**puniuero]** The fut. perf. does not here differ in sense from the fut. simple; cp. Roby, § 1485.

**et cum termino]** cp. note to 6. 20 fin.  
**pinnis in altum se proripuit]** ‘swept himself aloft on his pinions.’



**25** Psyche uero humi prostrata et, quantum uisu poterat, uolatus mariti prospiciens extremis affligebat lamentationibus animum. sed ubi remigio plumae raptum maritum proceritas spatii fecerat alienum, per proximi fluminis marginem praecipitem sese dedit. sed mitis fluuius in honorem dei scilicet, qui et ipsas aquas urere consuevit, metuens sibi confestim eam innoxio uolumine super ripam florentem herbis exposuit. tunc forte Pan deus rusticus iuxta supercilium amnis sedebat complexus [h] Echo mo<n>tanam deam eamque uoculas

1 visu φ: visi F.

9 Echo montanam Jahn, egregie: ἡς homo canā Fφ; vide Comm.

**25 prospiciens]** ‘gazing in the distance at the flight of her husband as far as her eyesight enabled her.’ There is no need to read *prosequens* (Michaelis). The word *prospicere* is used of seeing an object at a distance, and it does not matter whether the distance is in height or in length. Oudendorp well compares 6. 1 *et prospecto templo quodam in ardui montis uertice*.

**remigio plumae]** A common metaphor in Latin and Greek; cp. Verg. *Æn.* 6. 19. The editors there quote *Æsch.* Ag. 52 πτερύγων ἐρετμοῖσιν ἐρεσόμενοι.

**fecerat alienum]** ‘had removed’: cp. 8. 8 *lancea mali Thrasylli me tibi fecit alienum*. *Proceritas* (opp. *breuitas*) is naturally used of length vertically, but it can be used of length generally; cp. Cic. *Or.* 212 (of the ‘length’ of a syllable in metre).

**per . . . fluminis marginem]** This seems a strange use of *per*. Should it not rather be *super*, ‘over,’ as in Sallust *Jug.* 58. 6 *cum alii super uallum praecipitarentur*?

**qui et ipsas aquas urere consuevit]** Price refers to Philostratus, *Epistles* 11 fin. καὶ γὰρ αὐτὸ τὸ ὕδωρ ὑπ’ ἔρωτος κέεται; cp. the epigram of Marianus in *Anth. Pal.* ix. 627. 5 λαμπὰς (sc. of Eros) ὥς ἐφλεξε καὶ ὕδατα, and the

reproduction of the idea of that epigram in Shakespeare’s *Sonnets* 153 and 154.

**supercilium amnis]** ‘brow of the river,’ apparently meaning no more than ‘the bank’: cp. 7. 18 *limo caenoso ripae supercilio lubricante*; also *Amm. Marc.* 14. 2. 9 *supercilia fluminis Melanis*, on which passage Valesius gives other examples from *Ammianus*. The Greeks similarly used ὄφρυς; cp. *Polyb.* 2. 33. 7 παρ’ αὐτὴν τὴν ὄφρυν τοῦ ποταμοῦ ποιησάμενος τὴν ἔκταξιν.

**Echo montanam]** This is the brilliant emendation of Jahn for *hec homo canam* of Fφ. The older editors, misled by the famous story of Pan and Syrinx, tried to find the latter goddess here, and read *Cannam*: reading for *haec homo* either *hic domi*, or *in calamo* or *humidam* or *sinu* or *humo* (which is not easy to understand, unless it is for *humi*). For Pan and Echo in legend cp. *Moschus* 6 (Pan loving Echo, and Echo loving a Satyr), and *Longus* 3. 23, who tells that Pan, being scorned by Echo, made his shepherds mad, and they tore Echo in pieces. *Callistratus* (ἐκφράσεις 1. 4) describes a marble group in which παριστήκει ὁ Πάν γανόμενος τῇ αἰλητικῇ καὶ ἐρηγκαλισμένος τὴν Ἠχώ. For Echo as lover or wife of Pan cp. *Anth. Plan.* iv. 154 and

omnimodas edocens reccinere; proxime ripam uago pastu lasciuiunt comam fluuii tondentes capellae. hircuosus deus sauciam Psychen atque defectam, utcumque casus eius non inscius, clementer ad se uocatam sic permulcet uerbis lenientibus:

- 5 "Puella scitula, sum quidem rusticanus et upilio, sed senectutis proluxae beneficio multis experimentis instructus. uerum si recte coniecto, quod profecto prudentes uiri diuinationem autumant, ab isto titubante et saepius uaccillante uestigiò deque nimio pallore corporis et assiduo suspiritu, immo  
10 et ipsis maerentibus oculis tuis, amore nimio laboras. ergo

1 *omnimodas* v: *omninedas* Fφ.

233: in 156. 4 Echo says ἔρχεο, Πάν· ξυνὰ λέγωμεν ἔπη. Pan is appealed to for succour in the case of one crossed in love in Theocritus 7. 103 τὸν μοι, Πάν, Ὀμόλας ἐρατὸν πέδον ὅστε λελόγχας, ἄκλητον κείνοιο φίλας ἐς χεῖρας ἐρείσais.

**omnimodas**] Also used by Apuleius in Flor. 18. 91 (Oud.); Apol. 50: 75. It is doubtful if the adj. *omnimodus* is found before Apuleius. The adverbial *omnimodis* is common.

**proxime ripam**] cp. Cic. Att. 6. 5. 3 *esse officium meum putavi exercitum habere quam proxime hostem.*

**comam fluuii**] 'the foliage of the stream': i.e. the grass growing near the stream.

**hircuosus**] 'goaty': cp. note on *monstruosus* 5. 16. The word refers to the goat's legs of Pan; cp. τὸν τραγόπουν ἐμὲ Πάνα Anth. Pal. iv. 232.

**sauciam**] 'heart-broken': cp. 4. 32 *animi saucia.*

**utcumque**] 'somehow or other, not ignorant of her sad life.' For this use of *utcumque* limiting a verb or adjective cp. 4. 13; 8. 31; Tac. Ann. 2. 14. 4; 12. 5. 2; Agric. 39. 3; and even Livy 29. 15. 1: 31. 15. 10 and elsewhere.

**Puella scitula**] 'my pretty little girl.'

**proluxae**] The Diett. quote Digest 50. 6. 5 fin. *proluxae aetatis homines.*

**quod profecto . . . autumant**] 'which of a surety wise men do affirm to be divination.' Vliet says pleasantly that the rustic god read this statement in Cic. De Div. 2. 12, or in Nepos Att. 9 and 16. In the former passage Cicero quotes a verse of Euripides, μάντις δ' ἄριστος ὅστις εἰκάζει καλῶς, which he latinizes *Bene qui coniciet uatem hunc perhibebo optimum.* In Att. 16 Nepos says ut . . . *facile existimari possit prudentiam quodam modo esse diuinationem.*

**uaccillante**] See note on 5. 22.

**suspiritu**] 'sighing,' cp. 1. 7; 10. 2.

**pallore**] The stock feature of love-sick persons: cp. Ov. A. A. 1. 129 ff. *Palleat omnis amans, hic est color aptus amanti*; Theoc 2. 88. Many examples in Rohde, *Griech. Roman* 157. 2.

**maerentibus**] So the mss. One could wish that the mss. had favoured the emendation of Price, *marcentibus*, 'pining': cp. 10. 2 *iam cetera salutis uultusque detrimenta et aegris et amantibus ex-amussim conuenire nemo qui nesciat: pallor deformis, marcentes oculi, lassa genua, quies turbida et suspiritus cruciatus tarditate uehementior.* Also 3. 14 *oculos . . . prona libidine marcidos.*

mihi ausculta nec te rursus praecipitio uel ullo mortis accersit[ot]ae genere perimas. luctum desine et pone maerorem precibusque potius Cupidinem deorum maximum percole et utpote adolescentem delicatum luxuriosumque blandis obsequiis promerere."

5

**26** Sic locuto deo pastore nulloque sermone reddito, sed adorato tantum numine salutari Psyche pergit ire. sed <cum> aliquam multum viae laboranti uestigio peretrasset, inscio quodam tramite iam d*e* labente accedit quandam ciuitatem, in qua regnum maritus unius sororis eius optinebat. qua re 10 cognita Psyche nuntiar praesentiam suam sorori desiderat; mox inducta mutuis amplexibus alternae salutationis expletis percontanti causas aduentus sui sic incipit:

"Meministi consilium uestrum, scilicet quo mihi suasistis, ut bestiam, quae mariti mentito nomine mecum quiescebat, 15

1 accersitae Barth: accersito te Fφ: arcessito (om. te) vulg.

7 numine φ, in marg. man. rec.: nomine Fφ.

7 cum add. Gronovius.

9 die labente Barth: delabente Fφ.

accersitae] cp. 6. 31 mortis . . . tenebras accersere: Val. Max. 3. 2. 12 P. Crassus . . . ne in dicionem eius perueniret dedecus arcessita ratione mortis effugit: Plin. Ep. 1. 12. 2 quos accersita mors aufert. Oudendorp, whom Helm follows, supposes the mss. reading to have arisen from two variants having both been given, as in 1. 13 init. succus[sus]su for succussu. We thus escape the awkward repetition of te.

et utpote . . . promerere] 'and as he is a youth who likes softness and indulgence, deserve his favour by winning subservience' (or 'complaisance').

**26** adorato . . . salutari] 'with only a reverence to the beneficent deity.'

sed cum aliquam multum viae . . . peretrasset] Gronovius' addition of cum has been adopted. The combination aliquam multum is found somewhat frequently in Apuleius, e.g. Apol. 4 and 72; Florid. 16 init.; Met. 1. 24;

11. 26. The only other authors quoted in the Thesaurus as using the combination are Cic. 2 Verr. 4. 56; Gell. 3. 10. 17.

inscio . . . tramite] 'by an unknown track.' Vogel in the Archiv 2. 608 thinks that, as this is the only passage quoted by the lexicographers for inscius = ignotus, we should read sed illa, quam multum viae laboranti uestigio peretrasset inscia. This is very ingenious; but the fact that inscius is not elsewhere found in a passive sense is probably accidental: for nescius is so found, cp. note to c. 12. Plautus and Terence seem to use insciens in the active sense of 'not knowing,' while the classical authors use inscius (see Lindsay on Plaut. Capt. 265).

die labente] This is the certain emendation of Barth for delabente.

mutuis . . . expletis] 'after the mutual embraces with which they greeted one another had ended.'



prius quam ingluvie uoraci me misellam hauriret, ancipiti nouacula peremerem. set cum primum, ut aequae placuerat, conscio lumine uultus eius aspexi, uideo mirum diuinumque prorsus spectaculum, ipsum illum deae Veneris filium, ipsum  
 5 inquam Cupidinem, leni quiete sopitum. ac dum tanti boni spectaculo percita et nimia uoluptatis copia turbata fruendi  
 7 laborarem inopia, casu scilicet pessumo lucerna feruens oleum rebulliuit in eius umerum. quo dolore statim somno recussus, ubi me ferro et igni conspexit armatam, 'tu quidem,' inquit,  
 10 'ob[i] istud tam dirum facinus confestim toro meo diuorte tibi que res tuas habeto, ego uero sororem tuam'—et nomen quo

2 *peremerem* Fφ prima man. : *perimerem* fφ (sed alt. man.).

6 *uoluptatis* φ al. man. : *uoluntatis* Fφ.

10 *ob* Coluius : *ubi* Fφ.

**peremerem]** This archaic form appears here and in two other places in Apuleius in which the word occurs (3. 6; 3. 8). In 5. 26 Fφ give *perimas*.

**ut aequae placuerat, conscio lumine]** 'by my accomplice lamp, as we had together (or 'also') agreed on.' The use of the lamp was a prominent feature in the plot, and its action is personified: ep. 5. 20 *praeclari tui facinoris opportunitatem de luminis consilio mutare* ('as the light may suggest'). For *de* in that passage compare 2. 31 *utinam aliquid de proprio lepore laetificum . . . comminiscaris*.

**leni quiete sopitum]** 'resting gently in sleep.'

**ac dum . . . inopia]** 'but when thrilled at the sight of such great happiness, and excited at the excessive abundance of my delight, I felt distressed in the thought that I could not fully enjoy it.' *Dum*, 'while,' with subj. is very rare: cp. Roby 1666. In the parallel quoted from 9. 11 the right reading is not *dum* . . . *perhorrescerem*, but *ne*.

**rebulliuit]** 'spirted out.' In 9. 34 the word means to 'bubble up' like boiling water; in 1. 13 *spiritum re-*

*bulliret* seems to mean to 'gurggle out his breath.' In 2. 30 we have *risus ebullit*, 'bubbles over.'

**toro meo diuorte]** a neuter verb, 'turn aside from my bed,' 'be divorced from my bed': cp. Dig. 38. 11. 1. 1 *liberta ab inuito patrono diuortit*: 23. 2. 45. 5 *si ab ignorante diuorterit*.

**tibi que res tuas habeto]** Gaius in the Digest 24. 2. 2. *Diuortium uel a diuersitate mentium dictum est, uel quia in diuersas partes eunt qui distrahunt matrimonium. In repudiis autem, id est renuntiatione comprobata, sunt haec uerba 'tuas res tibi habeto'; item haec 'tuas res tibi agito';* cp. Cic. Phil. 2. 69 *frugi factus est: illam mimam suas res sibi habere iussit, ex duodecim tabulis clauis ademit, exegit*: Plaut. Amph. 928; Martial 10. 41. 1, 2 *maritum deseris atque iubes res sibi habere suas*.

For the different tenses of the imperative, cp. 6. 10 *discerne* . . . *approbato*: 6. 19 *reside* . . . *esto*: 6. 23 *sume* . . . *esto*.

**quo tu censeris]** 'by which you are known,' lit. 'registered,' cp. 8. 25 fin. *Philebo*: *hoc enim nomine censebatur iam meus dominus*. The Dictt. also quote Apol. 57 fin. *pro studio bibendi quo solo*

tu censeris aiebat—'iam mihi conf[estim]arreat[h]is nuptiis coniugabo' et statim Zephyro praecipit, ultra terminos me domus eius efflaret."

**27** Needum sermonem Psyche finierat, <et> illa uesanae

1 iam mihi confarreatis Mercer: iam mihi confestim farreatis Koziol: iā m̄ cfesti arreat his (cum lineola sub omnibus verbis praeter his quae lineola tamen postea alia manu deleta est) F: iam mihi confestim arreat his (et alia manu) φ.

4 et addit Koziol.

censetur ('is known,' i.e. is famous): De Dogm. Plat. 1. 11 init. *Globozum omnium supremum esse eum qui inerrabili meatu censetur*. Often in Arnobius, e.g. 3. 5 *nominibus appellentur his etiam quibus eos populatim ceneri popularis vulgaritas ducit*.

**confarreatis**] The usual term is *confarreatio*, and in 10. 29 Apuleius has *matrimonium confarreaturus*. Yet the forms *farreatio* and *farreatae nuptiae* are found: cp. Serv. on Verg. *Æn.* 4. 103 *quae res ad farreatas nuptias pertinet*: also on 4. 374, where one codex reads *farreationem*. See too Gaius 1. 112 *Farreo in manum conueniunt per quoddam genus sacrificii quod Ioui Farreo fit et in quo farreus panis adhibetur, unde etiam confarreatio dicitur*. Dionys. 2. 25 *ἐκάλουν δὲ τοὺς ἱεροὺς καὶ νομίμους οἱ παλαιοὶ γάμους Ῥωμαϊκῇ προσηγορίᾳ περιλαμβάνοντες φαρραχείους ἐπὶ τῆς κοινωνίας τοῦ φαρρός, ὃ καλοῦμεν ἡμεῖς ζέαν*. So something may be said for Koziol's reading *confestim farreatis*. Still, as Apuleius elsewhere (10. 29) uses *confarreaturus*, and that is the ordinary word, and the repetition of *confestim* is somewhat awkward, it is best, with Oudendorp and Helm, to adopt Mercer's reading: see Adn. Crit. It was the most ancient and solemn form of marriage among the Romans, and was peculiar to the patricians. It was a cumbrous ceremonial (see Gaius loc. cit.), and, as it had many

accompanying impediments, came to be very seldom used. It was a very binding contract, and could only be dissolved by the equally cumbrous process of *diffareatio*; cp. Tac. Ann. 4. 16. The words *iā m̄ cfestim arreat* in F have a line drawn under them, which is again erased. Helm supposes that the copyist's eye wandered to *confestim* two lines before, and discovering his error he underlined the whole phrase. This is very probable: cp. such errors as 1. 7, the addition of *diuturnae et dum*. Vliet reads *confestim confarreatis*. The codex Dorvillianus has a curious reading *confestim arra ac hiis nuptiis*, inasmuch as *arra* is a technical term for the present (usually a ring) given by the man to the woman at the betrothal: but the readings of F' and φ (*arreat his, arreatum his*) would tend to show that *arra* is an emendation.

**praecipit . . . efflaret**] For *ut* omitted after verbs: cp. 5. 6 *extorquet a marito, cupitis adnuat, ut sorores uideat, luctus mulceat, ora conferat* (where perhaps we should omit *ut* before *sorores* from considerations of rhythm); 5. 13 *praecipe fungatur*; 5. 29 *uelim . . . scias*; 6. 2 *patere . . . delitescam*; 6. 11; 6. 16; 6. 18; and often.

**27** Needum . . . finierat et illa] We have added *et* with Koziol. The use of *et* is idiomatic in such sentences: cp. Verg. *Æn.* 3. 9 *Vix prima inceperat aestas, et pater Anchises dare fati nela*

libidinis et inuidiae noxiae stimulis agitata, *e re concinnato* mendacio fallens maritum, quasi de morte parentum aliquid conperisset, statim nauem ascendit et ad illum scopulum protinus pergit et quamuis alio flante uento, caeca spe tamen  
 5 inhians, "accipe me," dicens, "Cupido, dignam te coniugem et tu, Zephyre, suscipe dominam" saltu se maximo praecipitem dedit. nec tamen ad illum locum uel saltem mortua peruenire potuit. nam per saxa cautium membris iactatis atque dissipatis et, proinde ut merebatur, laceratis uisceribus suis alitibus  
 10 bestiisque obuium ferens pabulum interiit.

Nec uindictae sequentis poena tardauit. nam Psyche rursus errabundo gradu peruenit ad ciuitatem aliam, in qua pari modo soror morabatur alia. nec setius et ipsa fallacie germani-

1 *e re concinnato* manus recens in marg.  $\phi$ , Jahn: *freconcinnato* F $\phi$ : *uafre concinnato*.

*iubebat*: cp. Apul. Met. 2. 23 *Vix finieram, et ilico me perducit*: 9. 20 *commodum prima stipendia Veneri militabant nudi milites, et . . . improuisus maritus adsistit*. Helm quotes 1. 19 *necdum . . . rorem attigerat, et iugulo eius uulnus dehiscit*; 11. 3 init. But he quotes 3. 26 fin. *uix me praesepio uidere proximantem: deiectis auribus iam furentes infestis calcibus insecuntur* to show that *et* may be omitted. However, the use of the perfect tense instead of the usual pluperfect makes a difference.

*e re concinnato*] This is the excellent emendation of a late hand in the margin of  $\phi$  for *freconcinnato*, 'concocted for the occasion.' It is adopted by Jahn. Hertz conjectures *uafre concinnato*, which Helm prints.

*caeca spe tamen inhians*] 'with the inane craving of blind hopes': cp. *rapinarum caeca cupiditas* in Cic. Pis. 57.

*praecipitem dedit*] cp. Hor. Sat. 1. 2. 41.

*uel saltem mortua*] 'no, not even in death.' Apuleius often uses *saltem*

with a negative for 'even': cp. 4. 32 *nec de plebe saltem*; 6. 13 *nec tamen apud dominam saltem*; 7. 15 *nec mihi statuta saltem cibaria*; 9. 19 *nec saltem spatio cupido formosae pecuniae leniebatur*; ib. *non modo capere uerum saltem contingere pecuniam cupiens*; 9. 36 *licet non rapinis, saltem uerbis temperare noluit*. On this latter passage Hildebrand gives many more instances: cp. Koziol, 321-324.

*proinde ut merebatur*] cp. note to 5. 11 init.

*Nec uindictae . . . tardauit*] 'Nor was there any delay in the infliction of the next act of punishment.' For *tardare* used as a neuter verb cp. Cic. Att. 6. 7. 2 *numquid putes . . . tardandum esse nobis*.

*alia*] for *altera*: cp. 5. 10, and 11. 11 *ex alia uero parte* (sc. *urnulae*); Juv. 7. 114 *hinc centum patrimonia causicorum, parte alia solum russati pone Iacernae*.

*fallacie germanitatis*] 'by her sister's false story.' For the abstract *germanitas* for *germana* the Dictt. refer to Cic. Har. Resp. 42 *quorum (scur-*



tatis inducta et in sororis sceleratas nuptias aemula festinauit ad scopulum inque simile mortis exitium cecidit.

**28** Interim, dum Psyche quaesitioni Cupidinis intenta populos circumibat, [at] ille uulnere lucernae dolens in ipso thalamo matris iacens ingemebat. tunc auis peralba illa<sup>5</sup> gauia, quae super fluctus marinos pinnis natat, demergit sese propere ad Oceani profundum gremium. ibi commodum

**4** *at* cum punctis  $\phi$  : *at* sine punctis F : delevit Scioppius.

*rarum*) *intemperantia expleta in domesticis est germanitatis stupris uolutatus*. It is possible, however, that the abstract is used in the sense of 'by the artful pretence of sisterly interest' (on Psyche's part) or 'by the mistaken idea of sisterly interest.' This seems to be the only place in Latin where the fifth declension from *fallacies* is found: cp. *pinguitie* 10. 15; *crassitie* 7. 5.

*inducta*] 'beguiled,' Cic. Rosc. Am. 117 *induxit, decepit, destituit, aduersariis tradidit, omni fraude et perfidia fefellit*.

*in sororis . . . aemula*] 'a rival for the guilty possession of her sister's husband.' For in cp. 1. 4 *polentae caseatae . . . offulum grandiozem in conuiuias aemulus contruncare gestio*. For this sense of *sceleratas* Lütjohann compares 10. 28 *ergo certa defunctorum liberorum matres sceleratas hereditates excipere*, where he takes *sceleratas* with *hereditates* in the sense that it was criminal for a mother to desire to be the heir of her children: yet that would sound as if the law guaranteed criminal inheritances; so that it would seem as if a good case could be made for Vliet's reading: *ergo certa* ('assured') *defunctorum liberorum matres* <mater> *scelerata hereditates excipere*. F<sup>2</sup> gives *mater scelerata* for *matres sceleratas*.

*mortis exitium*] 'deadly doom.'

**28** [at] This word is found in F, but is probably an error due to dittography;

as  $\phi$  marks it for omission. Scioppius omits it. Though *at* is often used in the apodosis (cp. Thesaurus ii. 1005 ff.), no exact parallel can be found for this passage (ib. 1007. 15). For *Interim dum*, cp. Apol. 61. Colvius reads *interdum* for *interim dum*. For *interdum* = *interim* cp. 2. 27; 3. 1 fin. There is a passage very like this in 7. 26 *Interim, dum puerum illum parentes sui plangoribus fletibusque querebantur [et] adueniens ecce rusticus*, where Helm, with Colvius' alteration of our passage in his mind, proposes to read *Interdum* for *Interim dum*, and to retain *et*. Note *quaesitio* in the literal sense. In Tacitus it means 'torture.'

*auis*] This word is bracketed as a gloss by Th. Müller (Rhein. Mus. xxiii., p. 447), perhaps rightly. This is at any rate a more probable view than Lütjohann's, who (according to Michaelis) omitted *gauia*. Possibly we should read *auis peralba illa, illa gauia*. For *peralba* cp. 1. 2 *equo peralbo uehens*.

*gauia*] 'the sea-mew,' who, on account of its shrieking [cp. Byron, "and shrieks the wild sea-mew"] and the way it suddenly dives into the sea, is aptly chosen as the gossiping creature that brings the news to Venus in the depths. The sea-mew here plays the same part as the crow who told Minerva of the curiosity of the daughters of Ceerops, and Apollo of the infidelity of Coronis, Ov. Met. 2. 535 ff.

Venerem lauante natantemque propter assistens indicat adustum filium eius, graui uulneris dolore maerentem, dubium salutis iacere iamque per cunctorum ora populorum rumoribus conuiciisque uariis omnem Veneris familiam male audire, quod  
 5 ille quidem montano scortatu, tu uero marino natatu seces-

3 cunctorum fϕ: cunctarum F.

**Venerem lauante natantemque propter assistens]** It is most probable that *propter* is a preposition here and not an adverb, as it certainly is in 4. 18 *qui propter sopiti quiescebant*: 4. 12; 9. 23 *propter iacenti*. For though *assistere* is found in Apuleius with a simple accusative (2. 15 *grabatulum meum adstitit mensula*; Apol. 99 *uos qui tribunal mecum adstititis*), yet that accusative is never used of a person. We could say, 'he stands at the tribunal,' but not 'he stands at the judge'; and it is probably much the same with the Latin *assistere*. In one place, Met. 4. 4, we have *propter* even after a genit. which the acc. governs *riuulum quandam serpentis leniter aquae propter insists*. Becker, however, pp. 45-46, takes it as an adverb, chiefly on the ground that it always comes before the verb. Apuleius likes to put *propter* after the word it governs: cp. 2. 23 *quam (matronam) propter assistens*; 8. 13 *capulum Tlepolemi propter assistens*; 10. 21 *lumen propter assistens*: cp. Tac. Ann. 15. 47. 3 *uiam propter natus est uulnus*; 4. 48. 1 *translata . . castra hostem propter*. When *assistere* means to 'stand by' in the sense of 'helping,' it takes a dative of the person, Flor. 16. 72 fin. (Oud.); but it can also take the dative when there is no such idea attaching to it: cp. 3. 22.

**maerentem]** Here Vliet alters to *marcentem* as Price altered *maerentibus* into *marcentibus* in c. 25, but by no means as happily. Cornelissen needlessly alters to the Lucretian word (3. 106, 824) *aegrentem*.

**dubium salutis]** cp. Ovid. Met. 15.

438 *flenti dubioque salutis*; Trist. 3. 3. 25 *ergo ego sum dubius uitae*; similarly *certus* takes a genit. 6. 10 *certa difficultatis*.

**per cunctorum ora populorum]** cp. 8. 30 *infamia . . . quae per ora populi facile dilapsa . . . detestabiles eos cunctis effecerat*.

**quod ille]** 'because he, with his wivings in the mountains, and you, with your divings in Ocean's fountains, have removed yourselves from mankind; and so there is no pleasure, no grace, no charm left, but everything is uncouth, boorish, rude: there are no marriage meetings, no friendly greetings, no affection of children, but an unbounded foulness and unsavoury disgustingness of coarse unions.' It is well-nigh impossible to get in translation the artificial alliterations of this elaborated sentence. It would seem probable, as Vliet suggests, that some words were omitted before *enormis* to balance *squalentium foederum*; something (say) like *immanium sordium*: cp. 1. 7 *sordium enormem eluuiem*. The mss. give *gluuiis*, altered by Beroaldus to *eluuiis*, by Jahn to *colluuiis*, and by Wower to *illuuiis*. The latter is found elsewhere in Apuleius: cp. 8. 11 *iam lurore et illuuiis paene collapsa*, and Apol 7; but *eluuiis* is explained in the glosses as *κακοσμία, ἀλουσία*, immunditia, and is very near the mss., as *e* might easily be mistaken for *g* in uncials. The balance of the sentence also suggests that a clause may have been lost after *caritates*, something like *non sodalium suauitates*.

It is noticeable how the oratio obliqua

seritis ac per hoc non uoluptas ulla, non gratia, non lepos, sed incompta et agrestia et horrida cuncta sint, non nuptiae coniugales, non amicitiae sociales, non liberum caritates, sed . . . enormis eluuius et squalentium foederum insuauis fastidium. haec illa uerbosa et satis curiosa auis in auribus Veneris fili[um] lacerans existimationem ganniebat. at Venus irata solidum exclamat repente: "ergo iam ille bonus filius meus habet amicam aliquam? prome agedu<m>, quae sola mihi seruis amanter, nomen eius, quae puerum ingen<u>um et

4 *eluuius* Beroaldus: *gluuius* Fφ, sed al. man. addit *in*.

6 *fili* Colvius: *fili*° F (° add. eadem manus) φ.

8 *prome agedum* φ al. man.: *pro meo gedu* Fφ.

*quae sola . . . eius* (linea subducta, sed alia manu postea deleta) Fφ.

9 *ingenium* φ al. man.: *ingenū* Fφ.

(*Veneris familiam male audire*) passes into the oratio recta (*quod ille . . . tu . . . secesseritis*).

*uerbosa et satis curiosa*] 'gabbling and very meddling': cp. 5. 23 init. Note alliteration.

*fili lacerans existimationem*] 'tearing her son's reputation to pieces': cp. 10. 10 *fidem suam coram lacerari*; Suet. Caes. 75 fin. *carminibus maledicentissimis laceratam existimationem*. F has *fili*°, the ° by the original hand; and so has φ. Pontanus suggests *inlacerans*, but that word is not found. Possibly the ° is a remnant of *male*, the -le having dropped out owing to the proximity of *la*(cerans).

*ganniebat*] 'was whispering in Venus' ear'; elsewhere Apuleius uses the accus. cp. 2. 2 *incertum quidnam in aurem mulieris obgannit*, and Afranius 283 (Ribbeck) *gannire ad aurem nunquam didici dominicam*. Hildebrand on 3. 20 rightly draws a distinction between *garrire* and *gannire*. The former is 'to chatter'; but the latter—originally meaning a dog's growl (cp. Lucr. 5. 1070, Varro L. L. 7. 105 *multa ab animalium uocibus tralata in homines* . . . Plauti "Gannit odiosus omni toti

*familiae*," cp. Non. 450), or the squeal of a fox, Carm. de Philomela 59 *Rite canes latrant, fallax vulpecula gannit* (cp. Corp. Gloss. 5. 204. 30)—is used of muttered half-inarticulate utterances by human beings; cp. Terence Ad. 556 *Quid ille gannit? quid uolt* ('what's he muttering about?'); Catull. 83. 4 *gannit et obloquitur* ('she grumbles and rails'). Thus, 4. 1, the robbers indicate to the friendly villagers *secretis gannitibus* that the goods they had were stolen; 2. 15 *nocturni gannitus*; 3. 20 *nobis gannientibus* (where, however, the reading is doubtful); 2. 11 *talibus obgannitis sermonibus inter nos*; 10. 22 *dulces gannitus* of the murmuring endearments of lovers (cp. Juv. 6. 64, and the glosses σκυζᾶ and λαγνέει, Corp. Gloss. 2. 32, 24 and 23); 6. 6. *gannitu constrepenti* of the chirping (jargoning) of sparrows (cp. Gloss. 4. 603. 1).

*solidum*] goes with *irata*, 'soundly,' 'really,' 'thoroughly': cp. 3. 15 *formido solide*, 'I have a real (or 'wholesome') fear'; Plaut. Trin. 892 *hic homo solide sycophantast*, 'a thorough swindler.' For the neut. adj. used adverbially cp. 6. 2 *longum exclamat*; 6. 16 *renidens exitiabile*.



inuestem sollicitauit, siue illa de Nympharum populo seu de Horarum numero seu de Musarum choro uel de mearum Gratiarum ministerio."

Nec loquax illa conticuit auis, sed: "nescio," inquit, 5 "domina: puto puellam—si probe memini, Psyches nomine dicitur—efflicte cupere."

Tunc indignata Venus exclamauit uel maxime: "Psychem ille, meae formae succubam, mei nominis aemulam, si

7 vel Fφ: per f.

**inuestem]** 'boy,' as opposed to *uesticeps*, 'a man': cp. Apol. 98 *inuestem a nobis accepisti, uesticipem illico reddidisti*. The commentators take *uestis* in these words to mean 'the beard,' a sense in which it is found in one poetical passage in Lucretius 5. 674 *Nec minus in certo dentes cadere imperat aetas tempore et impubem molli pubescere ueste* (covering); and Servius professes to find this meaning in Vergil *Æn.* 8. 659 (*aurea caesaries illis atque aurea uestis*) "*huc est barba: unde contra inuestes dicimus imberbes, unde est* [160] *tunc mihi prima genas uestibat flore inuentas*" (cp. his note on 6. 645); and this view was also held by Nonius (p. 45, 23) (*nulla pars corporis pilat*) and the Glosses. We must apparently acquiesce in this interpretation, though naturally we should think of the *toga uiril*is and the dress of grown-up years: cp. Macrob. Sat. 3. 8. 7 *Romani pueros et puellas nobiles et inuestes camillos et camillas appellant*, where the original meaning of 'beardless' would seem to have disappeared.

**Nympharum . . . Horarum . . . Musarum . . . Gratiarum]** For the connexion of Venus with the Nymphs and Graces cp. Hor. Carm. 1. 4. 6, 7. The Horae were goddesses of the seasons (more especially of the spring-season), and we find their altars beside those of Aphrodite (Paus. 5. 15. 3). They adorned the goddess when she

rose from the sea, according to the Homeric Hymn 5. 5–15—a duty elsewhere attributed to the Graces (Hom. Od. 8. 364). The Muses and the Graces are connected as goddesses of the chorus: cp. Hom. Hymn 27. 15, and Hesiod, Theog. 64.

**domina]** 'madam'; cp. c. 31.

**puto puellam . . . efflicte cupere]** The Gavia talks slowly and hesitatingly. 'I think it is a girl—if I recollect rightly she is known by the name of Psyche—that he is desperately in love with.' It is fairly certain that *puellam* is the object of *cupere*. We should certainly expect the subject to be expressed; and Traube proposes to read *eum perire* for *cupere*. Perhaps we might suppose *eum* (*eū*) to have fallen out before *cu* of *cupere*. Roszbach adds *illum* after *puellam*. The form *efflicte* is rare. Besides this passage, the only place it is found is Symmachus, Epist. 1. 90. Elsewhere Apuleius uses *efflictim*, e.g. 1. 8; 3. 16; 5. 6; 5. 23; Apol. 79. 100; and the instances are so numerous that one is tempted to suppose that the mss. reading here has arisen from *efflictim eum cupere*.

**exclamauit uel maxime]** cp. c. 29 *quam maxime* boans. Lütjohann transposes *uel maxime* before *indignata*. A recent hand in F has altered *uel* into *per*. Beck suggests *ut*.

**meae formae succubam, mei nominis aemulam]** 'the supplanter of my

uere diligit, nimirum illud incrementum lenam me putauit, cuius monstratu puellam illam cognosceret."

**29** Haec quiritans properiter emergit e mari suumque protinus aureum thalamum petit et reperto, sicut audierat, aegroto puero iam inde a foribus quam maxime boans: "honesta," inquit, "haec et natalibus nostris bonaeque tuae frugi congruentia, ut primum quidem tuae parentis, immo dominae praecepta calcares nec sordidis amoribus inimicam meam cruciares, uerum etiam hoc aetatis puer tuis licentiosis

1 *si uere* F, sed vox *si* postea, fortasse eadem manu, deleta: om. *si* φ.

beauty, the rival of my name': cp. 10. 24 *coepit puellam uelut aemulam tori succubamque primo suspicari*: so the Glosses, *παλλακή, pellex*. Friedländer (i<sup>6</sup>, p. 531), if I understand him rightly, seems to take the word in the sense of 'changeling' (Wechselbalg) referring to *supposuerant stramenticium uauatonem* ('baby-kin,' 'baba') in Petronius (c. 63); but this is doubtful.

*si uere*] cp. 6. 29 *quod si uere Iupiter mugiu it in bouem*; 10. 11 *sed si uere puer . . . sumpsit potionem*. *Si* had been originally in F, but for some reason was erased, and does not appear in φ. It has been rightly restored by Koch. Lütjohann inserts *dicunt* or *dicis* before *diligit*.

**incrementum**] 'that limb,' or 'that cub,' or 'that imp.' This word, though naturally having a dignified sense (Verg. Ecl. 4. 49, where it seems to mean 'promise of a future Jove,' a child who will grow into Jove), is here used in a half-slang way: cp. such expressions as 'limbs of the law' (Landor), 'limb of the devil' (Scott). The Duke in "Twelfth Night" says to Viola, "O thou dissembling cub! what wilt thou be when time hath sown a grizzle on thy case?" Some such contemptuous signification also attaches to the Greek *θρέμμα*: see Jebb on Soph. El. 622. The word suggests also the

English *imp*, which originally means a 'scion' or a 'graft' (in husbandry), then a 'son' or 'offspring' (Pistol calls King Henry V. 'most royal *imp* of fame'; the Muses to Spenser are 'sacred *imps* that on Parnasso dwell'); then 'a little devil' (Hooker speaks of 'the *imps* and *limbs* of Satan').

**cuius monstratu puellam illam cognosceret**] 'as it was by indication from me that he got to know that girl.'

**29 quiritans**] 'screaming out'; cp. Quintil. 3. 8. 59. We find the word elsewhere used in Apuleius in the sense of 'bemoaning violently'; cp. 8. 6; 8. 18. The word is probably derived from *querito* from *queror*. A popular etymology connected it with appealing to the *Quirites* (Varro L. L. 6. 68).

**properiter**] Found in Pacuvius, Accius, and Catullus; but after Catullus Apuleius is the first author who uses the form: cp. 1. 22; 6. 26; 7. 25; 10. 27. *Propere* and *properanter* are the classical forms.

**quam maxime boans**] cp. c. 28 *exclamauit uel maxime*.

**bonaeque tuae frugi congruentia**] For *frugi tuae* cp. 6. 10 *iam ergo et ipsa frugem tuam periclitabor*.

**ut . . . tuae parentis, immo dominae praecepta calcares**] cp. Apoll. Rhod. 3. 93 *αὐτὰρ ἐμείο οὐκ ὕθεται, μάλα δ' αἰὲν ἐριδμαίνων ἀθερίσει*.

et immaturis iungeres amplexibus, ut ego nurum scilicet tolerarem inimicam? sed utique praesumis nugo et corruptor et inamabilis te solum generosum nec me iam per aetatem posse concipere. uelim ergo scias multo te meliore<m>  
 5 filium alium genituram, immo ut contumeliam magis sentias, aliquem de meis adoptaturam uernulis eique donaturam istas pinnas et flammas et arcum et ipsas sagittas et omnem meam suppellectilem, quam tibi non ad hos usus dederam; nec enim de patris tui bonis ad instructionem istam quicquam concessum  
 10 est.

4 *meliorē* φφ: *meliore* F.

**iungeres]** governs *inimicam meam*.

**utique praesumis]** 'you are especially presumptuous in supposing, you good-for-nothing, seducing, detestable boy.' *Nugo* seems to be an Apuleian form for *nugator*: cp. next chapter. For *praesumis* cp. 7. 27 at *utcunque se praesumit innocentem*; and for a slightly different sense 3. 15.

**te solum generosum]** 'that there is no other prince except yourself' (F. Norden); that he was the only legitimate son and heir of Venus.

**genituram]** Even in Cicero *gigno* is used of the female; cp. *Tusc.* 1. 102; *N. D.* 2. 129; cp. *Tac. Ann.* 12. 2. It is possible that we should add *me* before *multo*. But Apuleius often omits the subject of the infinitive 9. 41 *nec uidisse quidem contendit*: *Apol.* 2 *pollicitus ita facturum*: see *Leky*, p. 33. In 5. 13 fin. the parallels quoted in the note there justify the addition of the subject.

**ad hos usus dederam]** cp. *Verg. Aen.* 4. 647 *enseinque recludit Dardanum, non hos quaesitum munus in usus*.

**nec enim de patris tui bonis . . . concessum est]** The property of the wife which the Greeks called *παράφερνα*—probably what the Latins called *mundus muliebris* (*Liv.* 34. 7. 9; cp. note to 4. 33)—was distinct from the dowry, and was, as a general rule,

scheduled, and the schedule signed by the husband; cp. *Ulpian* in *Dig.* 23. 3. 9. 3 *plane si rerum libellus marito detur ut Romae uolgo fieri uidemus (nam mulier res quas solet in usu habere in domo mariti neque in dotem dat, in libellum solet conferre eumque libellum marito offerre, ut is subscribat, quasi res acceperit, et uelut chirographum eius uxor retinet res quae libello continentur in domum eius se intulisse): hae igitur res an mariti fiant uideamus. Et non puto, non quod non ei traduntur (quid enim interest inferantur uolente eo in domum eius an ei tradantur?), sed quia non puto hoc agi inter uirum et uxorem, ut dominium ad eum transferatur, sed magis ut certum sit in domum eius illata, ne, si quando separatio fiat, negetur: et plerumque custodiam earum maritus re-promittit, nisi mulieri commissae sunt. Cp. *Codex Just.* 5. 14. 8. (of the year 450 A.D.) *Decernimus ut uir in his rebus, quas extra dotem mulier habet . . . nullam uxore prohibente habeat communionem nec aliquam ei necessitatem imponat.**

**instructionem]** 'outfit.' Cupid's whole outfit came from his mother's own special property; nothing came from the property of his step-father, Mars. We are not permitted to know who was the actual father of Cupid. If, in 6. 22, *fili* is not merely the expression used by an elder to a youth,



**30** Sed male prima pueritia inductus es et acutas manus habes et maiores tuos irreuerenter pulsasti totiens et ipsam matrem tuam, me inquam ipsam parricida denudas cotidie et percussisti saepius et quasi uiduam utique contemnis nec uitricum tuum fortissimum illum maximumque bellatorem<sup>5</sup> metuis. quidni? cui saepius in angorem mei paelicatus puellas propinare consuesti. sed iam faxo te lusus huius paeniteat et sentias acidas et amaras istas nuptias.—sed nunc

1 *prima F: prima tua φ.*

✓ Apuleius would seem to consider Jupiter as his father: Cicero (N. D. 3. 59) says Mercury. Cp. also Preller, *Gr. Myth.* i. 414, note 1. For Apuleius' predilection for references to Roman Law cp. c. 27; 6. 22, and often.

**30 male . . . inductus es]** 'you have been badly conducted'; cp. such phrases as *in errorem induci*. The expression is somewhat like the English 'misconduct.' The Dictionaries do not give any exact parallel, though they quote Cic. Rose. Am. 117, and Tibull. 1. 6. 1 for *inducere*, 'to cajole,' like *ductare*, *circumducere* in the comic writers (see note to c. 27 fin.). But it is somewhat stronger than 'you have been misled.' We must not alter with Hildebrand to the flat reading *indoctus*. Michaelis adds the prep. *a* after *prima*.

**acutas manus]** The reference is either by enallage to Cupid's sharp arrows directed by his hands (cp. 5. 23); or more probably (as is suggested by Dittmann in the Thesaurus, 463. 58) to the Greek epithet *δξύχειρ*, meaning 'impulsive,' 'quick (sharp) with the hands,' applied to Hercules in Theocritus, Epigr. (22) 20; cp. also the comic poet Nicomachus (see Kock iii., p. 387), 1. 33, *δειπνῶν δὲ πᾶς τᾱλλότρια* ('on what does not agree with him') *γίνετ'* *δξύχειρ κοῖκ ἐγκρατής*, and Lucian Dial. Deor. 7. 2 of Hermes as quick at thieving.

**me . . . ipsam parricida denudas]** 'you, a very parricide, keep exposing me.'

Similar complaints in Lucian Dial. Deor. 11. 1; 12. 1; 19. 1.

**uitricum]** This is Mars. In Ovid Am. 1. 21. 24 (*qui deceat currum uitricus ipse dabit*) the *uitricus* is probably, as Beck and F. Norden say, Mars, not Vulcan. The reference to the triumph (1. 25) would seem to show this.

**quidni?]** Apuleius often uses this word: 6. 17; cp. 4. 24; 8. 2; 9. 9; 9. 17; 11. 26; 11. 30.

**cui . . . consuesti]** 'Of course: as you are often wont to hand over girls to him so as to embitter me with rivals.' If it is thought necessary to keep the alliteration in a translation, we might render 'to procure him paramours to provoke me to jealous passion.' For *propinare*, in the same sense as the Greek *προπίνειν* (used more than once in this sense by Demosthenes), 'to give freely or readily' (as presents were given when healths were pledged at feasts). Nonius (33. 8) quotes the grand lines of Ennius, *Enni poeta, salve, qui mortalibus uersus propinas flammeos medullitus*; and Ter. Eun. 1087 *Hunc comedendum uobis propino et deridendum*.

**in angorem mei paelicatus]** 'to embitter me with rivals,' lit. 'to the embitterment of my having rivals': cp. 8. 22 *quo dolore paelicatus uxor eius instricta* (or *instincta*).

**iam faxo . . . paeniteat]** cp. note to 4. 30. Note the assonance in the fivefold termination *-as*.

inrisui habita quid agam? quo me conferam? quibus modis stellionem istum cohibeam? petamne auxilium ab inimica mea Sobrietate, quam propter huius ipsius luxuriam offendi saepius? a[u]t rusticae squalentisque feminae conloquium prorsus [adhibendum est] horresco. nec tamen uindictae solacium undeunde spernendum est. illa mihi prorsus adhibenda est nec ulla alia, quae castiget asperissime nugonem istum, pharetram explicet et sagittas dearmet, arcum enodet, taedam deflammet, immo et ipsum corpus eius acrioribus remediis coherceat. tunc iniuriae

4 at Jahn: aut Fφ.

prorsus adhibendum est del. Lütjohann.

quo me conferam?] F. Norden sees in this an echo of the famous outburst of C. Gracchus (Cic. De Orat. 3. 214) *Quo me miser conferam? Quo uertam? In Capitolium? At fratris sanguine madet. An domum? Matremne ut miseram lamentantem uideam et abiectam?*

stellionem] 'cozener.' The word *stellionatus* (or *stelionatus*) is common in Roman law as a comprehensive term for swindling (see the Diett.): cp. Digest 47. 20. 3 *stellionatum obici posse his qui dolo quid fecerunt sciendum est, scilicet si aliud crimen non sit quod obiciatur . . . Ubicunque igitur titulus criminis deficit illic stellionatum obiciemus*. Pliny (N. H. 30, § 89) gives its derivation as from *stellio*, 'a lizard,' which used to devour its skin, as a lizard's skin was considered useful in medicine, *quoniam nullum animal fraudulentius inuidere homini tradunt inde stelionum nomine in male translato*. This is plainly a popular etymology. Possibly the word is connected with 'to steal.' It is probable that the word, as well as *stellio*, a 'lizard,' should be spelled *stelio*. Lachmann (on Lucr. i. 313) considers that *ll* after a long vowel is reduced to *l* when *i* follows, unless *i* is a case-ending: thus *uilla*, but *uilius*. The mss. in Apuleius both here and Apol. 51 favour *stellionem* with one *l*. The same is the case with the mss. of Verg. G. 4. 243 and Petron. 50. 5.

at] So Jahn for aut.

prorsus adhibendum est] Lütjohann bracketed these words, which are either a marginal gloss of an edifying moral nature, or some kind of an anticipation of the words which follow shortly after, just as *magnae artis* in 5. 1 is anticipated in the mss., and appears erroneously before *homo*. Plasberg retains *prorsus*, which occurs before *adhibendum est*, omitting only the latter two words, as he considers *prorsus* caused the error, the copyist's eye having wandered to the *prorsus* in the next line but one.

undeunde] 'from whatever quarter it is to come': cp. Hor. Sat. 1. 3. 88 *Qui nisi . . . mercedem aut nummos undeunde extricat*. For the sense cp. Verg. Aen. 7. 310 *quod si mea numina non sunt magna satis, dubitem laud equidem implorare quod usquam est*.

pharetram . . . deflammet] 'undo his quiver, disarm his arrows, unstring his bow, disfire his torch.' Note the two verbs beginning with *ex-* (*e-*) and the two verbs beginning with *de-*. This is plainly intentional, and an attempt has been made to reproduce it. *Sagittas dearmare* means 'to take the points off the arms': *deflammare* is a word invented for the occasion, and the same privilege may be allowed the translator. The *et* before *sagittas* is to be ejected, as Lütjohann proposes, having arisen from the *-et* of *explicit*.

meae lita[tu]m crediderim, cum eius comas, quas istis manibus meis subinde aureo nitore perstrinxi, deraserit, pinnas, quas meo gremio nectarei fontis infeci, praetotonderit."

**31** Sic effata foras sese proripit infesta et stomachata biles Venerias. sed eam protinus Ceres et Iuno continentur 5

1 *litatum* φ: *lita* | *tatum* F. 5 *continentur* Kiessling: *continuantur* Fφ.

For similar threats of Aphrodite against Eros cp. Lucian, Dial. Deor. 11. 1 ὥστε πολλάκις ἠπειλήσα, εἰ μὴ παύσεται τοιαῦτα ποιῶν, κλάσει μὲν αὐτοῦ τὰ τόξα καὶ τὴν φάρετραν (cp. Apoll. Rhod. 3. 96), περιαιρήσει δὲ καὶ τὰ πτέρ'· ἥδη δὲ καὶ πληγὰς αὐτῷ ἐνέτεινα εἰς τὰς πυγὰς τῷ σανδάλφ.

**subinde**] 'often'; a usage common from the time of Livy.

**aureo nitore perstrinxi**] On this passage Heinsius has proposed a most ingenious emendation: *Arabo nidore perunxi*; he compares 2. 9 *capillus cum guttis Arabicis obunctus*, and Ovid Heroid. 15. 76 *Non Arabo noster rore capillus olet*. Yet it is difficult to believe it necessary; and the words of the mss. seem the more beautiful, 'I touched with a golden gleam.' The dark-haired peoples of the south admired light hair. If alteration were necessary, I would read *pertinxi*, 'I steeped in golden gleam'; the indignation of Venus required a strong word. It would be no objection that *pertinguo* is not elsewhere found. The number of ἀπαξ εἰρημένα in Apuleius is great. (See Koziol, pp. 277-280, for the verbs. He quotes, as an example of such verbs compounded with *per-*, *perquiescere* 8. 22.)

**pinnas, quas meo gremio nectarei fontis infeci**] Here again Heinsius exercises his amazing ingenuity by reading *mei gremii nectareo folu refeci*. But the mss. reading is probably right, the genitive being a Greek material or local (see Jelf § 540 Obs.) genitive: cp. Hom. Il. 5. 6 λελουμένους Ὠκεανοῖο. Kretschmann (p. 127) quotes

many other Greek genitives used by Apuleius, e.g., De Deo Socr. c. 22 (§ 172) *fallacis undae sitit sed verae beatitudinis esurit et sitit*—a construction apparently not found before Apuleius; also comparative genitives, 11. 30 *deus deum magnorum potior*; 3. 11 and elsewhere. Cornelissen adds *in* before *meo*, perhaps rightly. The passages quoted by Helm 1. 10 (*ciuitatem summo vertice montis . . . sitam*); 3. 2; 3. 8; 3. 9, have a verb signifying 'placed' expressed, except 3. 8 *lectulum, quo . . . cadauera cuncta fuerant*, where the omission of the prep. is pardonable in the case of a relative pronoun.

**praetotonderit**] Tertullian (De Pallio 2) has *detotondit*, but such reduplicated forms are rare; cp. Neue-Wagener iii<sup>3</sup>, p. 361.

**31 infesta et stomachata biles Venerias**] 'furious and wrathful with Passion's own distemperature.' The acc. is cognate. The plural of *bilis* is very rare, except in medical references.

**continentur**] 'meet.' So Kiessling (Ind. Gryph. 1883, p. 3) for *continuantur* of the mss. Similarly in 6. 18 we should read *continaberis* for *continuaueris*. In 1. 24 Fφ' have *continentur*; so Fφ in 7. 25 *continatum*. But in 11. 6 they have *continuate*. In 11. 22 F has *ctināt* (sic), but φ has *continatus*: cp. Corp. Gloss. Lat. iv., 40. 15 *continentur congregiuntur*. The word seems to have been used by Sisenna (ap. Non. 93 fin.) *Marius ostio Liris euehitur adque Aenariam suos continuatur* (where we should probably read *continatur*). The word does not reappear until Apuleius.



uisamque uultu *tumido* quaesiere, cur truci supercilio tantam uenustatem micantium oculorum coerceret. at illa: "oportune," inquit, "ardenti prorsus isto meo pectori uiolentiam scilicet perpetraturae uenitis. sed totis, oro, uestris uiribus Psychen illam fugitiuam uolaticam mihi requirite. nec enim uos utique domus meae famosa fabula et non dicendi filii mei facta latuerunt."

1 *tumido* v: *timido* Fφ.

3 *uiolentiam* F: *violentia* φ (sec. Iahn): *volentiam* Markland.

4 *perpetraturae uenitis* φ man. rec.: *perpetrat<sup>z</sup> uenitis* Fφ.

**coerceret]** 'do despite to the great beauty of your shining eyes': or perhaps more literally 'confine,' i.e. by a scowling brow make less large her brilliant eyes. Ammianus 25. 3. 22 has *uenustate oculorum micantium flagrans*.

**isto]** Apuleius seems to affect this dative of *iste*: cp. 6. 17 *laborique isto*; 7. 26 *pessimo isto asino*; 11. 15 *uultum laetiolem candido isto habitu tuo congruentem*. Cp. also *ipso* 10. 10 *ne ipso quidem succumbit igni*.

**uiolentiam]** 'of course to put coercion on (to do violence to) this burning heart of mine.' You have come, of course, to restrain and calm down my wrath, but I beg of you to help me. Eyssenhardt and Helm read *uolentiam* after Markland, who compares 11. 6 *mea uolentia fretus* (so Fφ), where that reading is undoubtedly right: and if we adopt the reading here, we get an excellently ironical sense for *scilicet*, 'You have come, of course, to carry through the wishes of this burning heart of mine.' But it is not the reading of the mss., and it does not suit the soothing tone adopted by the two goddesses; and the other rendering gives a better contrast to the next clause, 'You have come, of course, to restrain me, but rather I beg you to help me.' Oudendorp seems to take *perpetraturae* as genit. sing., agreeing with *mei*, contained in *meo*, like Hor. Sat. 1. 4. 23 *mea scripta timentis*, and supposes that

*perp. uiolentiam* means that she was about to do some violence, inflict punishment on Cupid.

**Psychen illam fugitiuam uolaticam]** 'that elusive runaway of mine.' In Meleager Anth. Pal. 12. 80. 5 Ψυχὴ δυσδάκρυτε is regarded as the slave of Eros, πάλιν εἴ σε φρυγούσαν λήψεται Ἔρως εὐρών δραπετὶν αἰκίσεται. Possibly, as Dietze suggests (Philol. 1900, p. 143), the idea of regarding Psyche as the slave of Venus may have been suggested by the poem of Moschus (Ἔρως δραπετῆς). There may be in *uolaticam* an allusion (but an allusion of the slightest) to the representation of Psyche in art as butterfly-winged. *Volaticam* means springing about, now here, now there, and may be translated 'elusive.' It does not simply mean 'winged' (as in Plautus Poen. 473), as may perhaps be inferred from 8. 16 where a comic rationalistic explanation of the winged Pegasus is given, *denique mecum ipse reputabam Pegasus inclutum illum metu magis uolaticum fuisse ac per hoc merito pinnatum proditum, dum in altum et adusque caelum subsilit ac resultat, formidans scilicet igniferae morsum Chimaerae*. Cicero's celebrated description of the New Academy gives the meaning exactly: Att. 13. 25. 3 *O Academiam uolaticam et sui similem modo huc, modo illuc*.

**non dicendi filii]** 'of my unspeakable son.' This is a Latinization of

Tunc illae <non> ignarae, quae gesta sunt, palpare Veneris iram saeuientem sic adortae: "quid tale, domina, deliquit tuus filius, ut animo peruicaci uoluptates illius impugnes et, quam ille diligit, tu quoque perdere gestias? quod autem, oramus, isti crimen, si puellae lepidae libenter adrisit? an ignoras eum 5 masculum et iuuenem esse uel certe iam, quot sit annorum, oblita es? an, quod aetatem portat bellule, puer tibi semper uidetur? mater autem tu et praeterea cordata mulier filii tui lusus semper explorabis curiose et in eo luxuriem culpabis et amores reuinces et tuas artes tuasque delicias in formonso 10 filio reprehendes? quis autem te deum, quis hominum patietur passim cupidines populis disseminantem, cum tuae

1 non ignarae uel gnarae Beroaldus: ignarae Fφ.

4 quoque Fφ: quoquo modo Lütjohann: quidem Helm.

ἄφατος. F. Norden refers to Apoll. Rhod. 3. 129 τίπτ' ἐπιμειδίαῖς, ἄφατον κακόν. We should not interpret 'unworthy to be called a child of mine.'

non ignarae] Beroaldus added non: cp. 5. 25 casus eius non inscius; Apol. 33 medicinae non ignarus. He also suggested gnarae. From the tenor of the speech it is plain that the goddesses knew the whole story.

domina] 'madam'; the address of formal politeness: cp. c. 28.

tu quoque] So the mss.; and it is certainly hard to explain quoque. It is possible that Apuleius has for a moment forgotten himself, and attributes to the goddesses the knowledge that Cupid had deserted Psyche, and that he meant by tu quoque, 'you as well as Cupid.' If this interpretation is not accepted, we must have recourse to some emendation such as tu quoquo modo (Lütjohann): cp. 7. 19 ut me quoquo modo perditum iret; or tu quidem (Helm): cp. 6. 16 iam tu quidem magna uideris quaedam . . . malefica.

libenter] 'in his fancy.'

adrisit] cp. Mart. 11. 45. 2 seu puer adrisit siue puella tibi.

portat] Vliet suggests portas, which

is deliciously feline, and, as such, suits well with mater and cordata. But the mss. reading gives a good sense. Cupid has all the attractiveness of boyhood, yet is a man: cp. Lucian Dial. Deor. 2. 1 σὺν παιδίον δ' Ἔρως, ὅς ἀρχαιότερος εἶ πολλὸν Ἰαπετοῦ; ἢ διότι μὴ πάγωνα μὴδὲ πολιὰς ἔφυσας διὰ ταῦτα καὶ βρέφος ἀξιοῖς νομίσσθαι; For bellule cp. 10. 16; 11. 30.

cordata] 'sensible.' cp. Plaut. Poen. 131 quas (res) tu sapienter docte cordate et cate mihi reddidisti opiparas opera tua: and the well-known line of Ennius, Egregie cordatus homo, catus Aelius Sexatus.

reuinces] 'crush down.' The idea of conquering by driving back is conveyed by the re-: cp. Cic. Sull. 1 redomiti et reuicti (according to Dr. Reid's emendation for uicti); Hor. Carm. 4. 4. 24 uictrices cateruae Consiliis inuenis reuictae; and Lucr. 5. 409.

tuasque delicias] 'and your own charming ways.'

formonso] cp. note to 4. 28.

cum . . . officinam] 'when you cruelly curb the love-adventures of your house, and close down the public manufactory of female frailties.' For

domus amores amare coherceas et uitiorum muliebrum publicam praecludas officinam?"

Sic illae metu sagittarum patrocínio gratioso Cupidini, quamuis absenti, blandiebantur. sed Venus indignata ridicule tractari suas iniurias praeuersis illis alterorsus concito gradu pelago uiam capessit.

VI 1 Interea Psyche uariis iactabatur discursibus, dies noctesque mariti uestigationibus inquieta animo, tanto cupidior iratum licet, si non uxori<i>s blanditiis lenire, certe seruilibus

5 *alterorsus* Vollmer, cp. 9. 28 : *alte rursus* Fφ : *altorsus* Eyssenhardt : *altro-vorsus* Traube.

6 Ego salustius legi et emendauī rome felix METHAMORPHOSEON  
LIB. V. Explicit. INCIP. LIB. VI. FELICITER.

9 *uxoriis* Beroaldus : *uxoris* Fφ.

assonance of words not etymologically connected *amores amare* (adv. 'bitterly') compare 8. 6 *inuita remansit in uita*; 6. 18 *atra atria Proserpinae*.

*gratioso*] 'interested.'

*praeuersis*] cp. Verg. *Æn.* 1. 317 *uolucrumque fuga praeuertitur Hebrum*.

*alterorsus*] 'sweeping by them on the other side.' This is the reading of Jahn and Eyssenhardt for *alterrursus*, for which Traube reads *altrouorsus* (cp. Plaut. *Cas.* 555): cp. 9. 28 *uxore alterorsus disclusa*. On the whole, it is best to adopt this reading, though it is not clear what is the 'one' side to which the 'other' side is opposed. Transpositions of words in F are very rare; otherwise we might read *rursus alte concito*, or regard *alte* as having got out of place, and insert it before *indignata*: cp. 10. 3 *altius agitata*; 9. 29 *altius commota atque exasperata*: certainly *rursus* seems appropriate. Venus had just come from the sea (c. 29 init.), and now she goes back to it.

I *inquieta animo, tanto cupidior . . . propitiare*] Two objections may be

urged against this reading: (1) *animo* instead of the usual *animi*: cp. c. 2 *furens animi*; (2) the want of some correlative with *tanto*. Besides we require some note of contrast between the two clauses. Between *uestigationibus* and *inquieta* Vliet (followed by Helm) adds *<intenta et quanto magis>*; but this, though a clever addition (for *intenta* he compares 5. 28 init.), is too daring, and does not touch the question of *animo* for *animi*. The word *animo* is somewhat superfluous, as the whole sentence refers to the mental state of Psyche: she was distracted by reason of her fruitless search for her husband, yet all the more eager to find him—a psychological condition we all know when we are not immediately successful in finding what we especially desire. In place of *animo* (*aīo*) I would suggest *tamen eo*, the loss of *t* being due to the *-ta* of *irrequieta*, 'yet on that account being all the more eager.'

*licet, si*] Koziol omits *si*, which may have been a gloss on the unusual *licet*, taking the latter with *non uxoriis*. But the old editors are right in putting a comma at *licet*, and taking it with



precibus propitiare. et prospecto templo quodam in ardui montis uertice: "unde autem," inquit, "scio an istic meus degat dominus?" et ilico dirigit citatum gradum, quem defectum prorsus adsiduis laboribus spes incitabat et uotum. iamque nauiter emensis celsioribus iugis puluinaribus sese 5 proximam intulit. uidet spicas frumentarias in aceruo et alias flexiles in corona et spicas hordei uidet. erant et falces et operae messoriae mundus omnis, sed cuncta passim iacentia et incuria confusa et, ut solet aestu, laborantium manibus proiecta. haec singula Psyche curiose diuidit et discretim 10 remota rite componit, rata scilicet nullius dei fana <ac> caerimonias necege<re> se debere, sed omnium beniuolam misericordiam corrogare.

6 aceruo φ: acerbo F.

11 ac add. Hildebrand: et add. v.

12 necelegere se v: neglegese Fφ: neglegēse f.

*iratum.* For *licet* after the word it qualifies Helm compares 3. 9 *ingratis licet*: we may add the fine line in Propertius 5. 11. 17 *Immatura licet, tamen huc non noxia ueni.* The pleonastic *licet si* is only found very rarely and in little-read authors; see Weyman, Sitzungs- b. der bayer. Akad., 1893, p. 332.

*unde . . . scio an*] 'how do I know but that': cp. Hor. A. P. 462 *Qui scis an prudens huc se proiecerit.* But I am unable to quote an exact parallel (except in this phrase, e.g. 1. 15) for *unde* in the sense of 'on what grounds,' though it is a natural signification. The nearest I can find is such a phrase as Plaut. Bacch. 630. Pi. *Heia bonum habet animum.* Mn. *Vnde habeam?*

*dirigit . . . gradum*] 'steps out quickly': cp. 9. 17 *securam dirigit projectionem*, 'starts off without anxiety.' Stoll adds *eo* after *illico*.

*proximam*] Elmenhorst conjectures *proximans*: cp. c. 3 *sacratissimis foribus proximat.* But there does not seem to be any reason to alter the reading of the mss. Cp. 8. 26 *praeseptio me proximum deligant.*

*flexiles in corona*] 'woven in a crown'; *flexilis* seems to be used passively, as *nexilis* often is. Crowns of wheat-ears were dedicated in the temple of Ceres: cp. Tibull. 1. 1. 19 *Flaua Ceres tibi sit nostro de rure corona spicea, quae templi pendeat ante fores*; Hor. Carm. Saec. 29 *Fertilis frugum pecorisque tellus spicea donet Cererem corona*: also Tibull. 1. 6. 22.

*hordei uidet*] Helm proposes to eject *uidet* with F. Norden, or to transpose it to follow *corona*.

*mundus*] 'paraphernalia.' Cp. note to 4. 33.

*remota*] Rohde admirably conjectures *semota*, comparing 6. 10 *singulis granis rite dispositis atque seiugatis.* But Psyche may be considered not merely to have sorted out (*discretim*, Florid. 9. 37) the various reaping instruments, but also to have 'put them away' (*remouere*) from where the original heap lay, and to have arranged them properly (*rite componit*).

*ac*] Added by Hildebrand. Apuleius does not avoid the use of *ac* before c. Helm quotes 1. 25; 11. 16; 11. 21.

2 Haec eam sollicite seduloque curantem Ceres alma deprehendit et longum exclamat protinus: "ain, Psyche miseranda? totum per orbem Venus anxia disquisitione tuum uestigium furens animi requirit teque ad extremum supplicium  
5 expetit et totis numinis sui uiribus ultionem flagitat: tu uero rerum mearum tutelam nunc geris et aliud quicquam cogitas nisi de tua salute?"

Tunc Psyche pedes eius aduoluta et uberi fletu rigans deae uestigia humumque uerrens crinibus suis multiugis precibus  
10 editis ueniam postulabat: "per ego te frugiferam tuam dexteram istam deprecor, per laetificas messium caerimonias, per tacita secreta cistarum et per famulorum tuorum draconum pinnata

2 longum exclamat] ep. Horace A. P. 459 licet 'Succurrite' longum clamet 'Io cives,' where the commentators compare Hom. Il. 3. 81 αὐτὰρ ὁ μακρὸν ἄνυσεν ἄναξ ἀνδρῶν Ἀγαμέμνων. Cp. note to 5. 28 (*solidum*).

ain] 'What?' 'Really': ep. 1. 8; 3. 22; 7. 25. Jahn proposes *a, tu*.

uestigium . . . requirit] ep. 5. 5 and Plant. Cist. 724 uestigium hic requiro.

pedes eius aduoluta] ep. Sallust (Hist. Fr. inc. 60, = Kritz, p. 386) *genua patrumaduoluntur*, a construction adopted by Tacitus often, see Furneaux on Ann. 1. 13. 7. The usual construction is with the dative; and this is used by Tacitus also, but only twice. Apuleius also uses the acc. in Apol. 94.

humumque uerrens crinibus suis] ep. Livy 26. 9. 7 matronae . . . circa deum delubra discurrunt crinibus passis aras uerrentes, nixae genibus supinas manus ad caelum ac deos tendentes orantesque; Sil. 6. 561 *Ast aliae laceris canentes crinibus alta uerrunt tecta deum*. Gutscha quotes Claudian Carm. Min. 30. 223 *supplice crine uerris humum*, and notices (p. 158 note) that in these two passages alone is a suppliant said *uerrere humum*; in all other passages it is *aras* or *templa*.

multiugis] 'uttering manifold prayers': ep. Apol. 36 *legisti profecto*

*Aristotelis* . . . *multiuga uolumina*: also *teriugum caput* of Cerberus (c. 18). For this form of prayer see another example in 11. 2.

per ego te . . . deprecor] ep. 4. 31 *per ego te . . . foedera deprecor*. This kind of separation of *per* from its object is common: ep. Verg. *Æn.* 4. 314.

laetificas messium caerimonias] There was always a note of joy in harvest festivals. In August at Rome there was a *sacrum anniuersarium Cereris* which it was not permitted for those who were in mourning (*lugentibus*) to celebrate (Livy 22. 56. 4); and this ceremonial is stated (Paul. ad Festum, p. 97) to have come from Greece, and to have been held *ob inuentionem Proserpinae*.

secreta] 'mysteries': ep. 3. 15 *erae meae miranda secreta*: 11. 21 fin. *arcana purissimae religionis secreta*. For *tacita* with *secreta*, ep. 8. 8 *tacita pectoris sui secreta*, 'the unuttered secrets of his heart.'

cistarum] On the *cistae* of Demeter, see Dr. Frazer's *Pausanias* (vol. iv. 292 on Paus. 8. 25. 7). They were wicker-work baskets of cylindrical shape, generally with a lid, and held some sacred food, of which the initiated at the Eleusinian mysteries partook as

curricula et glebae Siculae sulcamina et currum rapacem et terram tenacem et inluminarum Proserpinae nuptiarum demeacula et luminosarum filiae inuentionum remeacula et cetera, quae silentio tegit Eleusin[h]is Atticae sacrarium, miserandae Psyches animae, supplicis tuae, subsiste. inter istam spicarum congeriem patere uel pauculos dies delitescam, quoad deae tantae saeuens ira spatio temporis mitigetur uel

4 *Eleusinis* v : *eleus* In his Fφ.

a sort of sacrament or communion. Dr. Frazer says: "On a fragment of sculpture which once adorned a *puteal* Demeter is represented handing ears of corn and poppies to Triptolemus: between them is a *cista*, with a serpent creeping out of it. On a terra-cotta relief Demeter appears seated on a *cista*, about which is twined a serpent, whose head rests on the lap of the goddess. We may hence, perhaps, infer that the *cista* contained one of the sacred serpents of Demeter, or an image of it." On the coins called *cistophori* a snake is generally represented coming out of the *cista*. See Lenormant in Daremberg and Saglio, ii., 1211; and on serpents generally in the worship of Demeter, ib., ii., 1069.

per . . . pinnata curricula] cp. Ovid Met. 5. 642 *geminos dea fertilis anques curribus admouit frenisque coercuit ora*. This car of serpents she also lends to Triptolemus: cp. Apollodorus 1. 5. 2 *Τριπτολέμφ δὲ . . . δίφρον κατασκευάσασα πτηνῶν δρακόντων καὶ πυρὸν ἔδωκεν ᾧ τὴν ὅλην οἰκουμένην δι' οὐρανοῦ αἰρομενός κατέσπειρε*: cp. Ovid. Met. 8. 795.

glebae Siculae sulcamina] 'the furrowings of Sicilian soil.' The word *sulcamen* does not occur elsewhere. This may possibly mean the chasm into which Pluto carried Proserpine: but more probably it refers to the furrows in which corn was planted.

Sicily was a favoured land in respect of corn, and associated especially with Ceres as being the scene of the ravishment of Proserpine: hence it is that Apuleius refers to it; and so we need not suppose that he was ignorant of the general legend that attributed the first growing of corn to Triptolemus and Eleusis.

et currum . . . remeacula] 'the clasping car and the grasping ground, Proserpine's lampless wedlock and descent, thy daughter's lamp-lit invention and reascent.' There is the antithesis of *demeare* and *remeare* again in 10. 31. The word *illuminus* does not seem to occur elsewhere. It was probably coined by Apuleius to make a contrast to *luminosarum*. For the parts of the Eleusinian mysteries which were symbolical of these events, see Dict. of Antiquities, pp. 719 f., 723 f.

subsiste] 'support,' 'be a stay to'; a word of which Apuleius makes this infrequent use elsewhere, 11. 2 *tu meis iam nunc extremis aerumnis subsiste*. It is also to be found in 2. 27; 3. 23; 5. 19.

uel pauculos dies] 'even a few short days.'

spatio temporis] cp. 7. 6 *exiguo temporis spatio*. *Spatium* is also used of time without *temporis* being added in 9. 19 and 9. 25.

uel certe] cp. 5. 1; 8. 28; and often.



certe meae <ui>res diutino labore fessae quietis interuallo leniantur."

**3** Suscipit Ceres: "tuis quidem lacrimosis precibus et commoueor et opitulari cupio, sed cognatae meae, cum qua  
5 etiam foedus antiquum amicitiae colo, bonae praeterea feminae, malam gratia<m> subire nequeo. decede itaque istis aedibus protinus et quod a me retenta custoditaque non fueris optimi consule."

Contra spem suam repulsa Psyche et afflicta duplici maestitia  
10 iter retrorsum porrigens inter subsitae conuallis sublucidum

**1** meae vires φ, ui ex corr. sed eadem manu: mee (corr. ex metu uel meta)

\* \* | res F.

**6** gratiam φ: gratia F.

**7** optimi v: optime Fφ.

leniantur] 'my overtaxed and exhausted strength may be calmed by an interval of repose.' The expression 'to calm one's overtaxed strength' may be slightly unusual, but it is not sufficiently so to justify Rohde's emendation *leuentur*. The high-strung muscles may be said to be 'soothed' or 'calmed' by a period of rest.

**3** malam gratiam subire] 'to get on unfriendly terms with,' lit. 'to submit to ill-favour.' For *mala gratia*, cp. Ter. Phorm. 620-622 'quor non,' inquam, 'Phormio, uides inter nos sic haec potius cum bona ut componamus gratia quam cum mala?

istis] 'these' virtually = his: see Kretschmann, p. 90, and note on 5. 10.

optimi consule] 'take in the best part': cp. 8. 9 *boni ergo et optimi consules*. This was an old use of *consulere* = *iudicare*: cp. Quintil. 1. 6. 32 *Sit enim Consul a consulendo uel a iudicando: nam et hoc consulere ueteres uocauerunt, unde adhuc remanet illud rogat boni consulas, id est bonum iudices*. The genitive *optimi* is explained by Roby § 1191 as a genitive

(locative) of price, 'to consider at a fair price'; Dräger (Hist. Synt. i. p. 460) seems to take it as the genitive of possession, such as *haec consilii fuerunt* (Cic. Fam. 9. 6. 2); *alius lucri totus est* (Senec. Ben. 7. 26. 4); then *boni consulere* would literally mean, 'regard as belonging to the category of good.'

That one divinity should not interfere with the actions of another is stated by Euripides Hipp. 1328 θεοῖσι δ' ᾧδ' ἔχει νόμος οὐδὲς ἀπαντᾶν βούλεται προθυμῇ τῇ τοῦ θέλοντος ἀλλ' ἀπιστάμεσθ' αἰεί: cp. Ovid. Met. 3. 336 *neque enim licet irrita cuiquam facta dei fecisse deo*; also ib. 14. 784.

iter . . . porrigens] cp. 2. 14 fin. *sisque felix et iter dexterum porrigas*.

subsitae] Of course *subditae* has been long ago suggested (by Salmasius) as an emendation, with a reference to 4. 35 fin.; but it is unnecessary: cp. Florid. 2 p. 7 (Oud.) *homines enim neque longule dissita neque proxume adsita possumus cernere*, which shows the partiality of Apuleius for words compounded with *-situs*.

lucum prospicit fanum sollerti fabrica structum nec ullam uel dubiam spei melioris uiam uolens omittere, sed adire cuiuscumque dei ueniam, sacratis foribus proximat. uidet dona pretiosa [h]et lacinias auro litteratas ramis arborum postibusque suffixas, quae cum gratia facti nomen deae, cui fuerant dicata, 5 testabantur. tunc genu nixa et manibus aram tepentem amplexa detersis ante lacrimis sic adprecatur:

4 “Magni Iouis germana et coniuga, sive tu Sami, quae sola partu uagituque et alimonia tua gloriatur, tenes uetusta

4 et f: *hec* F:  $\bar{\eta}$   $\phi$ .

8 quae sola Salmasius: *querula* (u corr. ex o eadem manu) F:  $\bar{q}$  *rula*  $\phi$ .

[*fanum . . . structum*] ‘she sees in a darkling grove of the low-set valley a shrine of artistic construction.’ The Dictt. quote no other ex. of *sublucidus*.

[*adire . . . ueniam*] cp. Lucr. 5 1229 *non diuom pacem uotis adit*.

[*proximat*] cp. note to 6. 1. In 6. 8. we have the acc. (*fores*) used after this verb. Apuleius is fond of the verb *proximare*. He uses it at least a dozen times.

[*lacinias . . . suffixas*] F. Norden admirably compares Ovid Fast. 3. 267 (of the *nemus* of Diana at Aricia) *Licia dependens, longas uelantia saepes, et posita est merita multa tabella deae*, which custom reminds one of the rags we find fixed on bushes near ‘holy wells’ in Ireland. He also compares Ov. Met. 8. 743 *Stabat in his ingens annoso robore quercus, una nemus; uittae mediam memoresque tabellae sertaque cingebant, uoti argumenta potentis*. Shipwrecked mariners constantly made offerings of their garments at temples: cp. Verg. *Æn.* 12. 767. For *lacinia* = a ‘garment’ cp. 3. 21 *omnibus lacinii se deuexit Pamphile*; 11. 14 *praecipit tegendo mihi lintheam dari laciniam*; Petron. 12. fin. *detraxitque humeris laciniam*. For *litteratus* we may compare Plaut. Rud. 478 *haec (sacra urna Veneria) litteratast; eapse cantat quoua sit*, though the *littera* there is probably

a mark stamped by the officials of the temple, and not by votaries: cp. in Apuleius 3. 17 *litteratis lamminis*, and 9. 12 *frontes litterati*.

[*genu nixa*] Oudendorp compares Plaut. Rud. 694 *Tibi auscultamus et, Venus alma, ambae te obsecramus aram amplexantes hanc tuam lacrimantes, genibus nixae*, &c.

[*detersis ante lacrimis*] This is a beautiful touch. Psyche steadied herself and dried her eyes, when about to address the most stately of the goddesses. One cannot hold that in general a worshipper in tears was not permitted to approach a god: cp. c. 2, above (*uberi fletu*).

4 *Magni Iouis germana et coniuga*] cp. Verg. *Æn.* 1. 46 taken from the Iliad 16. 432 *κασιγνήτην ἑλοχόν τε*. Apuleius uses the form *coniuga* in 8. 22; 9. 14. Except in these passages and in Mart. Capella 1. 4, the form is only found in inscriptions.

[*quae sola partu . . . gloriatur*] This emendation of Salmasius for *querula* of the mss. is the most probable of the many conjectures which have been advanced. (For *r* in the mss. for *s* cp. 4. 31 *reuerenter* for *seueriter*.) There is little evidence of the birth of Hera being claimed by any other place than Samos, except by Argos (Strabo 413). The Samians had

delubra, siue celsae Carthaginis, quae te uirginem uectura leonis caelo commeantem percolit, beatas sedes frequentas, siue[s] prope ripas Inachi, qui te iam nuptam Tonantis et reginam dearum memorat, inclitis Argiuorum praesides moeni-  
 5 bus, quam cunctus oriens Zygiam ueneratur et omnis occidens

3 siue v: seues F: seues<sup>i</sup> φ.

4 dearum uel decorum F: decorum φ.

5 Zygiam v: zigiam Fφ.

a definite tradition on the point, and said she was born on the banks of the river Imbrasmus (Parthenius) καὶ ὑπὸ τῇ λύγῃ τῇ ἐν τῇ Ἡραίῳ κατ' ἐμὲ ἔτι πεφικυία (Pausanias 7. 4. 4). For *-rula* Rohde suggests *insula*; but symmetry would in that case probably have urged Apuleius to add *urbi* after the next *quae*, and *fluvius* after *qui*—not to speak of the improbability of the conjecture. Conjectures which introduce the adjective *querulus*, such as *quae querula* (Oudendorp) or *quae querulo* impair the stateliness of the address, which is as much strained as it can be by the word *uagitu* ('infant's cries').

**Carthaginis]** This refers to the goddess Tanit, who was worshipped as *Dea Caelestis* by the Romans. She was identified with *Iuno*, and in one inscription is styled *Iuno Caelestis* (C. I. L. viii, 1424). She is the *Iuno* of Vergil and Horace (Carm. 2. 1. 25). On a coin of Sept. Severus, reproduced in Roscher's 'Lexikon der Mythologie,' iii, p. 613, she is represented as riding on a galloping lion. When Elagabalus married her to his god from Emesa, the only dowry he accepted was two golden lions (Dio. Cass. 79. 12). See the articles on *Iuno Caelestis* in Roscher, op. cit., and on *Caelestis* in Pauly-Wissowa iii, 1248 ff. (the latter by Cumont). Her shrine was in the citadel of Carthage (Ovid, Fast. 6. 45). She appears last in Ulpian's list (Frag. 22. 6, p. 597, ed. Huschke) of divinities whom it was permitted *senatus consulti*

*constitutionibus principum* to nominate as heirs; but it is uncertain when this privilege was accorded her.

**siue]** so the old editors. F gives *seues*; and φ *seues*. F occasionally adds *s* wrongly at the end of words, e.g. 5. 7. *praeceptis*; 5. 20 *metus*; and also puts *e* for *i*; 6. 3. *optimo* for *optimi*.

**prope ripas Inachi]** Inachus was the river of Argos, and Hera was pre-eminently 'Argive': cp. Il. 4. 8 Ἡρῃ τ' Ἀργεῖη. The Heraeum at Argos was especially celebrated (Paus. 2. 17).

**reginam deorum]** Juno, as wife of Jupiter Rex Deorum, is *Regina deorum*. Jupiter, Juno, and Minerva were the Capitoline triad of divinities. On *Iuno Regina*, see Roscher 'Lexikon' iii, p. 600. Apuleius combines the Argive Hera and the Capitoline Juno; as his age was the age of syncretism.

**oriens Zygiam . . . occidens Lucinam]** By the East Apuleius means the eastern Mediterranean lands, which were mainly Greek-speaking, and by the West the western lands, which were Latin. For *Zygia* (cp. *tibiae zygiae* 4. 33), a fairly common epithet of Hera as goddess of marriage, cp. Apoll. Rhod. 4. 95, 96 Ζεὺς αὐτὸς Ὀλύμπιος ὄρκιος ἔστω, Ἡρῃ τε Ζυγίῃ, Διὸς εὐνέτις: Anth. Pal. 7. 188. 4 οὐδ' Ἡρῆς Ζυγίης λαμπάδες ἡντίασαν: cp. also Sappho (if it is Sappho) frag. 133 (Bergk) ζυγίαν θεὸν ἀργυρόπορον Ἡραν (according to Westphal's attempted restoration): cp. also



Lucinam appellat, sis meis extremis casibus Iuno Sospita meque in tantis exanclatis laboribus defessam imminentis periculi metu libera. quod sciam, soles praegnatibus periclitantibus ultro subuenire."

Ad istum modum supplicanti statim sese Iuno cum totius sui numinis augusta dignitate praesentat et protinus: "quam uellem," inquit, "per fidem, nutum meum precibus tuis accommodare. sed contra uoluntatem Veneris, nurus meae, quam filiae semper dilexi loco, praestare me pudor non sinit. tunc

2 exanclatis v: exantlatis Fφ. 3 praegnatibus F: praegnantibus φ.

the Latin epithet *Iuga* or *Iugalis* (Paul. ad Fest. 104. 13; Serv. on *Æn.* 4. 16). The epithet *Lucina* is common: cp. Ter. Andr. 473 *Iuno Lucina, fer opem*; Ovid Fast. 3. 255 *Dicite 'tu nobis lucem, Lucina, dedisti,' Dicite 'tu uoto parturitantis ades'*; ib. 6. 39. But Iuno Lucina is generally by the Latin writers identified with Diana: cp. Varro L. L. 5. 69; Cic. N. D. 2. 68 *Dianam et Lunam eandem esse putant . . . cum Luna a lucendo nominata sit, eadem est enim Lucina. Itaque ut apud Graecos Dianam eamque Luciferam, sic apud nostros Iunonem Lucinam in pariendo inuocant, quae eadem Diana 'omniuaga' dicitur* (with Mr. J. B. Mayor's learned notes); Catull. 34. 13; Hor. Carm. Saec. 13. See further Roscher, 'Lexikon' iii, 581.

**Iuno Sospita]** Under this title Iuno was worshipped at Lanuvium as *Mater Regina*: cp. C. I. L. xiv, p. 192 ff., where we find in inscriptions the titles abbreviated into I.S.M.R. See also Livy 8. 14. 2 *Lanuuius ciuitas data sacraque sua reddita cum eo ut aedes lucusque Sospitae Iunonis communis Lanuuius municipibus cum populo Romano esset*. For further see Roscher 'Lexikon' iii, 595; also Cic. N. D. 1. 82 *illam uestram Sospitam quam tu nunquam ne in somnis quidem uides nisi cum pelle caprina, cum hasta, cum scutulo, cum calceolis repandis*. (The

inscription in Orelli 1308 is not genuine.) For representation of the Iuno of Lanuvium see Roscher op. cit. iii, 606, 608, 609.

**exanclatis laboribus]** 'all the sufferings I have gone through': cp. 1. 16; 6. 11; 8. 1; 11. 2; 11. 12; 11. 15; and Cic. Tusc. 1. 118. Philologists seem divided as to whether the word is directly derived from *ἐξαντλῆν*, as many early words connected with ships are derived from the Greek (Walde, Thurneysen); or connected with the same root as *ancilla*, *Aeneas Martius*, the servant of Mars (Vanček, Reid on Cic. Acad. 2. 109). For in of circumstances almost expressing a cause, cp. 2. 2 *senex grauis in annis*; 2. 11 *uini in aetate pretiosi*.

**protinus]** cp. 6. 2 init.

**per fidem]** This is rare without some intervening word or words like *deum* or *deum atque hominum*; yet cp. Tac. Dial. 35; Petron. 160; also *pro fidem*, Plaut. Amph. 376.

**contra . . . praestare me]** 'to exhibit myself in opposition to.' For *praestare se* with an adverb, cp. Ovid Trist. 4. 5. 23 *Teque, quod est gratum, praesta constanter ad omne indeclinatae munus amicitiae*. For the conventional non-interference of one divinity with another, see note to c. 3 init.

**nurus meae]** Venus had married Vulcan, the son of Iuno.

etiam legibus, quae seruos alienos profugos inuitis dominis uetant suscipi, prohibeor."

**5** Isto quoque fortunae naufragio Psyche perterrita nec indipisci iam maritum uolatilem quiens, tota spe salutis deposita, sic ipsa suas cogitationes consuluit: "iam quae possunt alia meis aerumnis temptari uel adhiberi subsidia, cui nec dearum quidem, quamquam uolentium, potuerunt prodesse suffragia? quo rursum itaque tantis laqueis inclusa uestigium porrigam quibusque tectis uel etiam tenebris abscondita magnae Veneris ineuitabiles oculos effugiam? quin igitur masculum tandem sumis animum et cassae speculae renuntias fortiter et ultroneam te dominae tuae reddis et uel sera modestia saeuientes impetus eius mitigas? qui scias, an etiam, quem diu quaeritas, illic in domo matris repperias?" sic ad

**1** *profugos*  $\phi$ : *p fugas* F: *profugas* v.

**8** *quo rursum* (em. eadem manu) F: *quo rursum*  $\phi$ : *quorsum* Mercer.

**14** *illic* v: *illuc* F $\phi$ .

**14** *repperias* v: *repperies* F $\phi$ .

**tunc etiam]** Apuleius occasionally uses these words where we should expect *praeterea*; cp. 3. 23: 4. 27: 8. 5. See Becker, p. 28.

**legibus]** See the whole title of the Digest (21. 1) *De fugitiuis*; esp. 1, § 1 *Is qui fugituum celauit fur est*.

**profugos]** This correction of  $\phi$  seems the best reading to adopt, though it is just possible that Apuleius may have used *profugas* on the analogy of *perfuga*, *transfuga*. But as we find in the Glosses, v. 137. 42, *profuga* . . . *fugitiua*, it seems that *profuga* was only used as the feminine of *profugus*. F often has *a* for *o*, e.g. 5. 28 *cunctarum* for *-orum*; *meo gedu* for *-me agedum*. It is undesirable to adopt the reading of F *perfugas* here; that word means 'deserters to the enemy.'

**5 quiens]** This is the form of the participle of *queo*, like *iens* from *eo*: cp. 9. 40; also *nequiens* 8. 14: 9. 23. See Neue-Wagener, iii<sup>3</sup>, p. 626.

**nec . . . quidem]** cp. note to 5. 5.

**quo rursum]** 'where shall I turn

my steps anew?' Mercer conjectures *quorsum* (*quosum*, Weyman), which is an easy suggestion, but unnecessary.

**uestigium porrigam]** cp. 6. 3. *iter . . . porrigens*: 6. 1 *dirigit . . . gradum*. **quin . . . animum]** The phrase recurs in 6. 26.

**ultroneam]** A word of which Apuleius is fond, cp. 1. 19 fin.: 2. 30: 7. 20: 8. 14: Flor. 14, p. 47 (Oud.). Also found in St. Cyprian and St. Jerome: see Rösensch, p. 123.

**qui scias an etiam]** cp. 6. 1 *unde . . . scio an*. Here we have the usual *quī* (interrogative); but the potential *scias* ('can you know?') is somewhat exceptional. Still there is no necessity to alter it: cp. Roby, § 1538. We must read *repperias* with the old editors for *repperies* of the mss.: cp. 6. 1 (*degat*). The indicative cannot be defended by such passages as 5. 9 *uidisti quanta iacent*, as Leky (p. 45) attempts.

**illic in domo matris]** For similar redundancies, cp. c. 12 *inde de fluuiio*: 7. 10 *ibidem in hospitio*.

dubium obsequium, immo ad certum exitium praeparata principium futurae secum meditabatur obsecrationis.

**6** At Venus terrenis remediis inquisitionis abnuens caelum petit. iubet construi currum, quem ei Vulcanus aurifex subtili fabrica studiose poliuerat et ante thalami rudimentum nuptiale munus obtulerat, limae tenuantis detrimento conspicuum et ipsius auri damno pretiosum. de multis quae circa cubiculum dominae stabulant procedunt quattuor candidae columbae et hilaris incessibus picta colla torquentes iugum gemmeum subeunt susceptaque domina laetae subuolant. currum deae 10

**dubium]** 'dangerous,' in which she did not know what would happen to her. The contrast with *certum* shows that we must not read *indubium* with Vliet.

**principium . . . obsecrationis]** This is a good artistic touch, which naturally suggested itself to a rhetorician like Apuleius.

**6 terrenis . . . abnuens]** 'discarding all earth-born aid in her search.'

**abnuens]** cp. 4. 13 *Thebanis conatibus abnuentes*.

**construi]** 'put together.' The several pieces of the car had to be put together, as in Hom. Il. 24. 266 ff. Oud. and Helm read *instrui*.

**quem . . . pretiosum]** 'which the goldsmith Vulcan carefully finished with most exact workmanship, and before her first experience of marriage had given her as a wedding present, all beautiful by the fining of the polishing file, and costly by reason of the lavish use of gold itself.' For *rudimentum* cp. note to 5. 12. *Detrimento* is used in its literal sense of 'rubbing off.'

**de multis . . . familia]** 'of the many doves which have their cotes around their mistress's chamber four white ones advance, and with jocund gait, nodding their coloured necks, step

under the spangled yoke; and when they have taken up their mistress, they joyfully fly along. The car of the goddess is accompanied by a twittering chorus of sportive sparrows and other sweet songster birds, who, as they delightfully warble forth their honeyed hymns, proclaim the approach of the goddess. The clouds part asunder; Heaven opens itself for his daughter; and the aether to its summit bright with joy welcomes the divine power; nor does the tuneful retinue of great Venus fear the approach of eagles or the fury of kites.' This is a beautiful passage, a sort of miniature Floridum, which can hardly be treated with justice in a translation. Scioppius well compares the noble verses at the beginning of Lucretius 6-13, esp. 9 *placatumque nitet diffuso lumine caelum*, and 12 *Aeriae primum uolucres te, diva, tuumque significant initum percussae corda tua ui*.

**stabulant]** For the active form, cp. Verg. G. 3. 224; Æn. 6. 286.

**columbae]** cp. Romeo and Juliet 2. 5. 4—

Love's heralds should be thoughts,  
Which ten times faster glide than the sun's  
beams,  
Driving back shadows over lowering hills:  
Therefore do nimble-pinioned doves draw  
Love,  
And therefore hath the wind-swift Cupid  
wings.



prosequentes gannitu constrepenti lasciuiunt passeress et ceterae quae dulce cantitant aues melleis modulis suaue resonantes aduentum deae pronuntiant. cedunt nubes et Caelum filiae panditur et summus aether cum gaudio suscipit deam, nec  
 5 obuias aquilas uel accipitres rapaces pertimescit magnae Veneris canora familia.

7 Tunc se protinus ad Iouis regias arces dirigit et petitu superbo Mercuri, dei uocalis, operae necessariam usuram postulat. nec rennuuit Iouis caerulum supercilium. tunc  
 10 ouans ilico, comitante etiam Mercurio, Venus caelo debeat eique sollicite serit uerba: "frater Arcadi, scis nempe sororem tuam Venerem sine Mercuri praesentia nil unquam fecisse nec te praeterit utique, quanto iam tempore delitescentem ancillam nequiuerim repperire. nil ergo superest quam tuo praeconio praemium inuestigationis publicitus edicere. fac ergo man-

**gannitu]** See note on 5. 28.

**passeress]** notorious for their amor-ousness: cp. Cic. Fin. 2. 75 *uoluptas quae passeribus nota est omnibus, a nobis intellegi non potest*.

**Caelum]** Servius on *Æn.* 5. 801, says that the god of Heaven is *Caelus pater*; *nullus enim deus generis neutri est*; but Varro L. L. 5. 57, 58, 59, speaks regularly of *Caelum et Terra* as divinities; though no doubt *Caelus* or *Caelus pater* is more usual (cp. Neue-Wagener i<sup>3</sup>. 624). On the divinity see *Caelus* in Pauly-Wissowa iii, 1276; cp. Plat. Symp. 180 D ἡ μὲν γέ που ('Αφροδίτη) πρεσβυτέρα καὶ ἀμήτωρ, Οὐρανὸς θυγάτηρ, ἣν δὴ καὶ οὐρανίαν ἐπονομάζομεν. ἡ δὲ νεωτέρα Διὸς καὶ Διώνης, ἣν δὴ πάνδημον καλοῦμεν. Cic. N. D. 3. 59 *Venus prima Caelo et Die nata . . . altera spuma procreata, ex qua et Mercurio Cupidinem secundum natum accepimus*. Cicero is the only author who mentions Mercury as the father of Cupid. Apuleius had no knowledge of such relationship. He seems to regard Jupiter as the father (*domine fili* 6. 22), if *filius* is not used as a kindly appella-

tion addressed to one who is young by one who is old.

**canora familia]** The songs of birds seem to have delighted Apuleius. They soothe the great goddess Isis with their sweet jargoning (*blando mulcentes adfamiae*) in 11. 7.

7 **et petitu . . . postulat]** 'and in a lordly manner demands the services of Mercury, the loud-voiced god, as she may require them' (*necessariam*). In this sense of 'request' *petitus* (in abl.) occurs in *Apol.* 48, *Dogm. Plat.* 1. 4. In *Lucretius* 3. 172 *terraeque petitus segnis* means 'a nerveless sinking to the ground.'

**Iouis caerulum supercilium]** cp. *Hor. Carm.* 3. 1. 8 *Cuncta supercilio mouentis*, the idea being taken originally from *Homer Il.* 1. 528 ἦ, καὶ κνανέρισιν ἐπ' ὀφρύσιν νεύσει Κρονίων.

**demeat]** An Apuleian word — it occurs about nine times.

**sollicite serit uerba]** Alliteration, like *multa . . . sermone serebant* *Verg. Æn.* 6. 160: *Plaut. Mil.* 699 *uxore . . . quae huius similis sermones serat*, 'carefully composes her converse with him.'

datum matures meum et indicia, qui possit agnosci, manifeste designes, ne, si quis occultationis illicitae crimen subierit, ignorantiae se possit excusatione defendere"; et simul dicens libellum ei porrigit, ubi Psyche's nomen continebatur et cetera; quo facto protinus domum secessit.

**S** Nec Mercurius omisit obsequium. nam per omnium ora populorum passim discurrens sic mandatae praedicationis munus exequabatur: "si quis a fuga retrahere uel occultam

1 qui F: quis φ: quibus v.

qui] 'whereby.' This form, often found in Plautus (e.g. Aul. 502) and Terence (Andr. 512), can be used for any gender or either number of the relative pronoun. For *quī* = 'how,' cp. 3. 12.

et simul dicens] So the mss. Price reads *haec simul dicens*, comparing 2. 17; 2. 24; and Oud. thinks that *et* may stand for *en*. Floridus defended the mss. as a Graecism καὶ ἅμα λέγων.

libellum] 'notice,' 'handbill,' 'placard': cp. Cic. Phil. 2. 97 *gladiatorum libellos*; Cic. Quinct. 27 and often, *deicere libellos* 'to tear down the notices': Suet. Caes. 41 *Et edebat per libellos circum tribum missos scriptura breui* "Caesar dictator illi tribui"; Digest 47. 2. 43. 8 *Solent plerique hoc etiam facere ut libellum proponant continentem inuenisse se et redditurum ei qui desiderauerit* (i.e. a lost article); Plaut. Rud. 1294 *cubitus hercle longis litteris signabo iam usque uaque, Siquis perdidit uidulum cum auro atque argento multo, ad Gripum ut ueniat*. Such bills were usually posted up in some public place (*aliqua propone columna* Prop. 3. 22, 23). Here *libellus* seems to be a handbill which Mercury is to read.

et cetera] 'and the other particulars'; cp. the description of Giton in Petronius 97 (quoted on next chapter).

**S per omnium ora populorum]** Not as in Ennius' Epitaph *Folito uiuus per*

*ora uirum*, where *ora* means 'the lips of men'; but 'before the eyes of men, as in Hor. Sat. 2. 1. 65 *nitidus qua quisque per ora cederet introrsum turpis*; Liv. 2. 38. 3 *traductos per ora hominum*; Senec. Benef. 7. 19. 8 *si in ore parentum liberos inugulat*.

si quis] For similar proclamations cp. Petron. 97 *Dum Eumolpus cum Bargate in secreto loquitur intrat stibulum praeco cum seruo publico aliaque sane modica frequentia facemque fumosam magis quam lucidam quassans haec proclamauit*; 'Puer in balneo paullo ante aberrauit, annorum circiter xvi, crispus, mollis, formosus, nomine Giton: siqui eum reddere aut commonstrare uoluerit, accipiet nummos mille.' *Nec longe a praecone Ascylltos stabat amictus discoloria ueste atque in lance argentea indicium et fidem praeferebat*. We may also compare C.I.I. iv, 64 (a Pompeian inscription of the time of the Republic) *Urna aenia pereit de taberna seiquis rettulerit dabuntur HS LXV sei furem dabit* (the rest indecipherable). For the use of criers reference may be made to Apul. Met. 2. 21; Plaut. Merc. 663, Menaech. 1155.

Colvius compares the first idyll (Ἔρως δραπέτας) of Moschus, Ἄ Κύπρις τὸν Ἐρωτὰ τὸν νῆα μακρὸν ἐβώσκει | εἴ τις ἐνὶ τριόδοισι πλανώμενον εἶδεν Ἐρωτὰ, | δραπετίδας ἔμος ἐστίν· ὁ μανυτὰς γέρας ἐξεῖ | μισθὸς τοι τὸ φίλῳ τὸ Κύπριδος· ἦν δ' ἀγάγῃς νιν, | οὐ

demonstrare poterit fugitiuam regis filiam, Veneris ancillam, nomine Psychen, conueniat retro metas Murtias Mercurium praedicatorem, accepturus indicin[i]ae nomine ab ipsa Venere septem sauia suauietate et unum blandientis adpulsu linguae longe mellitum."

Ad hunc modum pronuntiante Mercurio tanti praemii cupido certatim omnium mortalium studium adreuerat. quae res nunc uel maxime sustulit Psyche omnem cunctationem. iamque fores ei[us] dominae proximanti occurrit una de

3 *indicinae* v: *indiciuie* F: *indiciuie*<sup>o q</sup> (o et q; ut uidentur eadem manu).

9 *ei* Oudendorp: *eius* Fφ.

γυμνὸν τὸ φίλαμα, τὸ δ' ᾧ ξένε, καὶ πλεόν ἐξείς. | ἔστι δ' ὁ παῖς περίσματος κ.τ.λ.

*metas Murtias*] cp. Tertullian, De Spect. 8 *Consensus ut diximus apud metas sub terra delitescit Murtias*, which passage shows that these *metas* were the southern ones in the Circus Maximus. Hard by was probably the little shrine of an ancient Roman goddess called Murcia (cp. Liv. 1. 33. 5), as the lower part of the Circus seems to have been called *ad Murtias*: cp. Varro L. L. 5. 154, who identifies the goddess with Venus from the supposed connexion of the name with *myrtea*, the myrtle being sacred to Venus: see, too, Tertull. 1. c. *Murtiam enim deam amoris uolunt*, and Plin. H. N. 15. 121 *Veneri Myrteae quam nunc Murtiam uocant*. But Wissowa, in Roscher's 'Lexikon' iv. 3233, considers this doubtful. Wissowa's article contains all that is known about the goddess. Rohde (Rh. Mus., 1888, p. 471) rightly holds that this passage is a proof that Apuleius wrote the *Metamorphoses* at Rome and for the Roman public. For *retro* as a prep. I can find no example, except in the Itala, e.g. Matthew 4. 10 *uade retro me* (Rönsch, 399). It certainly does not appear to have been used in literature before Apuleius.

*indicinae*] i. e. *μηνυτρὸν*, 'reward for information.' This reading of the

early editors seems the most probable. Similarly, in 7. 25, we should read *solitarium ob indicinae praemium occupasse*, as Jahn reads in Seneca Contr. 9. 28. 4 (= p. 431. 11 Kiessling) *puer ad supplicium indicina patris quaeritur*: cp. also Keil, 'Gramm. Lat.' i. 553. 22. Apuleius likes forms in *-ina*: cp. *furatrina* 6. 14. Haupt, however (Opusc. 3. 443), favours *indiciuiae*.

*sauia suauietate*] alliteration, like *atra atria* 6. 19: cp. Plaut. Bacch. 116 *Iocus, Ludus, Sermo, Suauisauitatio*: Pseud. 948 *una aderit mulier lepida tibi sauia super sauia quae det*. Hildebrand compares Fronto p. 86 (Naber) *Filiae meae iussu tuo osculum tuli, nunquam mihi tam suavis tamque suauitatis uisa est*. Translate 'seven sweetest of kisses.' The kiss of Venus as a reward for discovery of the runaway is also found in the *Ἔρως δραπέτας* of Moschus (1. 4) quoted in the last chapter.

*unum . . . mellitum*] cp. 2. 10 *iam patens oris inhalatu cinnamomeo et occurrentis linguae illis nectareo*; Ovid Am. 3. 7. 9 *Osculaque inseruit cupide luctantia linguis*; Aristoph. Nub. 51 *καταγλωττισμάτων*. Note the alliteration of the letter *l*. For *longe* = *ualde* in Apuleius cp. 1. 21 *longe opulentus*.

*ei*] So Oud. and Rohde for *eius* of the mss.: cp. 6. 18 *cuius* for *cui*; 9. 23 *eius* again for *ei* (in this passage corrected by the old editors).



famulitione Veneris nomine Consuetudo statimque, quantum maxime potuit, exclamat: "tandem, ancilla nequissima, dominam habere te scire coepisti? an pro cetera morum tuorum temeritate istud quoque nescire te fingis, quantos labores circa tuas inquisitiones sustinuerimus? sed bene, quod meas potissimum manus incidisti et inter Orci caneros iam ipsos hab[er]uisti, datura scilicet actutum tantae contumaciae poenas."

¶ Et audaciter in capillos eius inmissa manu trahebat eam nequaquam renitentem. quam ubi primum inductam oblatamque sibi conspexit Venus, laetissimum cachinnum extollit et qualem sole[n]t frequenter irati, caputque quatiens et ascalpens

7 *haesisti* Rohde: *habesisti* Fφ: *adhaesisti* v. 9 *renitentem* fφ (al. man.):  
*retinentem* Fφ. 11 *solent* f: *sol* & Fφ. *frequenter* F (in marg.  
*furenter*): *furenter* φ: *feruenter* v.

**famulitione]** Apuleius uses this rare form also in 2. 2. The more usual form would be *famulitio* from *famulitium* (cp. 8. 22; Apol. 17, and *famulitium Veneris* in Mart. Capell. 804); and this is read by Jahn.

**Consuetudo]** cp. *Tristities* and *Sollicitudo* in c. 9, and *Sobrietas* in 5. 30. These abstractions regarded as divinities are conceived in the style of the old Roman religion. They are the only feature in the whole story which makes it look like an allegory, which it probably is not. See Introduction, chap. ii.

**labores circa]** cp. Apol. 99 fin. *liberalitatem circa me*; 98 *circa puerum pietatem*.

**tuas inquisitiones]** 'searchings for you.' For the possessive pronoun equivalent to the objective genit., cp. Ter. Phorm. 1016 *neque negligentia tua neque odio id fecit tuo* quoted by Roby § 1315; also Cic. Att. 7. 9. 4 "*Habe meam rationem*." *Habe tu nostram*.

**Orci caneros]** Usually interpreted 'the claws' of Orcus, somewhat like *mediis Orci faucibus* 7. 7 fin.; cp. 7. 24 init. *mediis Orci manibus extractus*: and we find *cancer* explained in the Glosses *forceps* (see Index, 6, p. 172). Orcus is supposed to be some kind of a monster with claws like a crab.

Hildebrand (after Beroaldus and Scaliger) takes *caneros* here = *cancellus* 'barriers': cp. Fest. 46 *Canceri dicebantur ab antiquis qui nunc per diminutionem cancelli*, and frequently in the Glosses (see Index to the Glosses). But this seems less satisfactory. For *haesisti* the mss. give *habesisti*, corrected by the old editors to *adhaesisti*, by Oudendorp to *obhaesisti*, and by Rohde to *haesisti*.

¶ **laetissimum cachinnum extollit]** 'raises a laugh of wild joy.' Most editors adopt *latissimum*, the reading of the inferior mss., as the next clause seems to contradict the idea that Venus felt joy. But surely she did, now that her rival was dragged before her. Vliet ingeniously alters *et* into *set*, which is an improvement, but not absolutely necessary. For *latissimus*, cp. 10. 16 *risu ipse quoque latissimo adusque intestinorum dolorem redactus* (where the reading is certain).

**frequenter irati]** 'those who are often in a passion.' It is only those who are frequently in a rage who would laugh in such a case. The reading of φ (taken from the marg. of F) *furenter* (cp. Cic. Att. 6. 1. 12) is attractive, but probably is an emendation. Hildebrand conjectures

aurem dexteram: "tandem," inquit, "dignata es socrum tuam salutare? an potius maritum, qui tuo uulnere periclitatur, interuisere uenisti? sed esto segura, iam enim excipiam te, ut bonam nurum condecet"; et: "ubi sunt," inquit, "Sollicitudo  
 5 atque Tristities, ancillae meae?" quibus intro uocatis torquendam tradidit eam. at illae sequentes erile praeceptum Psychen misellam flagellis afflictam et ceteris tormentis excruciatam iterum dominae conspectui reddunt. tunc rursus sublato risu Venus: "et ecce," inquit, "nobis turgidi uentris sui lenocinio  
 10 commouet miserationem, unde me praeclara subole auiam beatam scilicet faciat. felix uero ego, quae in ipso aetatis meae flore uocabor auia, et uilis ancillae filius nepos Veneris audiet. quanquam inepta ego frustra filium dicam; impares

9 et ecce F: ecce (om. et) φ.

*frementer*; and the Dorville ms. has *feruenter*. The reading of F (*frequenter*) is the most subtle of all, and is to be retained. Helm quotes three examples of *frequenter* 2. 19; 4. 16; 4. 29. Add 9. 11, and De Deo Soer. 3 and 20. He reads *furenter*.

*ascalpens aurem dexteram*] The gesture of nervous irritability. This is the only place where *ascalpere* occurs. Price quotes Heliodorus 2. 8 τὴν παρειὰν ὑπὸ τὸ ὄψ ἐπικινῶσα, cp. Sittl, 'Gebärden,' p. 19.

*interuisere uenisti*] For this infin. after *uenire*, cp. Verg. *Æn.* 1. 527 *non nos aut ferro Libycos populare Penates uenimus* and the commentators there; also Mr. Duff's fine collection of examples in Munro's *Lucretius* (on 3. 895), among which is Plaut. *Bacch.* 631 *militis parasitus huc modo aurum petere hinc uenerat*. No prose passage is quoted except one from an inscription (Wilmanns 2566) *Vadein Apolinis lauari*. For *interuisere* with acc. 'to visit,' cp. Cic. *Fam.* 7. 1. 5 *nos minus interuisis*; Suet. *Aug.* 24 *uxorem interuisere*.

*condecet*] This word is fairly common in the comic writers, but does not

reappear in literature until the time of Apuleius.

*Sollicitudo atque Tristities*] For these abstractions see note on *Consuetudo* above. Apuleius is fond of the form *tristities*: cp. 4. 27; 9. 30; 10. 3. It is also found in Terence *Ad.* 267: cp. *fallacies* 5. 27.

*erile praeceptum*] cp. 5. 8. *coniu-gale praeceptum*: cp. 5. 7.

*et ecce*] φ omits *et*. It is well defended by Weyman, who compares 7. 27 *et nunc* (at the beginning of a speech). The other passages quoted by Helm are in narrative, not at the beginning of a speech.

*lenocinio*] 'by an appeal to,' lit. 'by the allurements of.' This scene between Venus and Psyche may be compared with that between Juno and Callisto in Ovid *Met.* 2. 469 ff.

*audiet*] 'will be called': cp. note to 5. 16.

*quanquam . . . dicam*] 'yet, fool that I am, it will be vain for me to speak of "son."' Vliet adds *quae* before *frustra*, comparing 6. 20 *ecce inepta ego diuinæ formositatis gerula quae nec tantillum quidem indidem mihi delibo*;

enim nuptiae et praeterea in uilla sine testibus et patre non consentiente factae legitimae non possunt uideri ac per hoc spurcius iste nascetur, si tamen partum omnino perferre te patiemur."

**10** His editis inuolat eam uestemque plurifariam diloricat<sup>5</sup> capilloque discisso et capite conquassato grauiter affligit, et

3 perferre Fφ: proferre v. 5 uestemque f: uestē que F: uestē q̄ φ.

but the addition is not required, as *quamquam* is always followed by the subjunctive in the *Metamorphoses*. Becker (*Studia Apuleiana*, p. 27) notes that in the other works of Apuleius both the indicative and subjunctive are equally common.

**impares . . . patiemur]** 'It is a *mésalliance*; and such a marriage, effected in the country without witnesses and without the father's consent, cannot be held legal, and in consequence of this it will be a bastard that will be born, if indeed we ever allow you to be delivered at all.' For *impares*, cp. 6. 23 and Tac. Ann. 1. 53. 2 *fuerat* (*Julia*) in *matrimonio Tiberii* . . . *spreueratque ut imparem* and the familiar *si qua uoles apte nubere nube pari*. We find in the Code (6. 58. 12) that the term was by some applied to the marriage of a woman who was beyond the normal time for child-bearing with a man who was still of an age capable of begetting children. But here it refers to the union of those of very different social positions; and we know that the *Lex Julia* or *Papia* forbade marriage in some such cases, e.g. a senator or senator's children or descendants (through males) could not marry with freed persons: cp. Roby, 'Roman Private Law' i, p. 130, for other cases.

**in uilla]** This charge was brought against Apuleius himself as regards his own marriage: cp. Apol. 67 *et quod in uilla ac non in oppido tabulae nuptiales sint consignatae tertio et quarto loco obiecere*; but he says, c. 88, *Lex quidem Julia de*

*maritandis ordinibus nusquam sui ad hunc modum interdicat* "uxorem in uilla ne ducito"; and he goes on to prove that as marriage is a kind of husbandry *παίδων ἐπ' ἀρότρῳ γνησίων*, it is appropriate that it should be celebrated in the country. The point of Venus is that the marriage was undesirable, and was accordingly contracted in a secret out-of-the-way place, neither of which considerations would necessarily render a marriage illegal; but serious inequality of rank, such as would exist between people of senatorial rank and freed persons, rendered marriages between such persons null and void (Ulpian Frag. xiii.). Witnesses were usual in a formal marriage ceremony: cp. Tac. Ann. xi. 27 *adhibitis qui obsignarent*; Juv. 10. 336 *cum signatoribus auspex*: and the consent of the father was imperative in the case of those who were not *sui iuris* (Dig. 23. 2. 2), and Cupid was of course *puer ingenuus et inuestis* (5. 281). It is not plain who was regarded by Apuleius as father of Cupid. Not Mercury certainly, nor Mars (the latter is his *uitricus*, 5. 30): cp. note to c. 6.

**10 inuolat eam]** For the omission of the prep. cp. 2. 32 *latrones inuolo*: 5. 24 *inuolauit capressum*: Lucan 6. 588 *quos Caesaris inuolet artus*.

**diloricat]** 'rends asunder her dress into many pieces.' This is a rare word, found, however, in Cicero (*De Orat.* 2. 124); cp. also 7. 8 *diloricatis statim pannulis*. The cruelty of Roman mistresses to their female slaves is known from Juvenal 6. 474 ff.



accepto frumento et hordeo et milio et papauere et cicere et lente et faba commixtisque acruatim confusis in unum grumulum sic ad illam: "uideris enim mihi tam deformis ancilla nullo alio sed tantum sedulo ministerio amatores tuos 5 promereri: iam ergo et ipsa[m] frugem tuam periclitabor. discerne[re] seminum istorum passiuam congeriem singulisque granis rite dispositis atque seiugatis ante istam uesperam opus expeditum approbato mihi."

Sic assignato tantorum seminum cumulo ipsa cenae nupti-  
10 ali[s] concessit. ne<c> Psyche manus admolitur inconditae illi

2 confusis Fφ: confusisque v.

5 ipsa v: ipsam Fφ.

6 discerne v: discernere Fφ.

9 nuptiali v: nuptialis Fφ (sed in F p corr. in b). 10 nec φ: ne F.

**frumento**] 'corn,' i.e. no doubt 'wheat' (*tritico*), as Beroaldus says. Helm compares *spicas frumentarias* (in 6. 1) contrasted with *spicas hordei*.

**grumulum**] 'hillock,' a rare word, but found in Pliny H. N. 19. 112 *Quidam ulpicum et alium in plano seri uetant castellatimque grumulis inponi distantibus inter se pedes ternos*. In the Glosses 5. 206. 12 we find *Grumulus congregatio cuiusque rei siue monticulus rotundus*. For the simple *grumus*, cp. Bell. Hisp. 24. 2. Gellius quotes Laevius as calling waves *multi-grumi* (19. 7. 15). Vliet introduces *grumulo* for *gremio* in 10. 35; but it is rather in a hollow than on a hillock of sand that the runaway ass would have rested himself. The excessive redundancy of this clause, and the absence of the copula with *confusis*, suggest the possibility that *acruatim confusis* may be a gloss.

**frugem tuam**] 'your worth.' Cp. 5. 29, *bonaeque tuae frugi congruentia*.

**passiuam**] 'indiscriminate,' 'promiscuous': cp. 9. 36 *canes . . . feros atque immanes . . . uiatorum passiuis morsibus alumnatos* (cp. also the dogs in 8. 17 *passim insiliunt ac sine ullo delectu iumenta simul et homines lacerant*); 11.

3 *crines . . . per diuina colla passiuè dispersi*. This is a word much affected by Tertullian in the same sense. He uses it about twenty times, e.g. Adv. Hermog. 41 *Haec inquires non est, haec turbulentia et passiuitas non est, sed moderatio et modestia et iustitia motationis neutram in partem inclinantis*. The general idea is absence of restriction, or limit, or order. The word is also used by St. Augustine, St. Jerome, Julius Firmicus, Salvianus, and others: see Du Cange. In De Deo Socratis 13, Apuleius uses the word in another and confessedly special sense, from *patior*, not from *pando*, viz., 'subject to passion or emotion': speaking of the demons, he says they are *animalia . . . animo passiuæ*, and adds *quæ propterea passiuæ non absurde, ut arbitror, nominauit, quod sunt iisdem, quibus nos, perturbationibus obnoxii*.

**istam**] Used by Ap. sometimes for *hanc*: cp. *ista . . . defers urnula*. Cp. note to 6. 3 and 22.

**opus expeditum approbato mihi**] 'have the work finished to my satisfaction.'

**nuptiali**] This seems to mean no more than 'splendid,' 'sumptuous'—a feast like that given at a wedding

et inextricabili moli, sed immanitate praecepti consternata silens obstupescit. tunc formicula illa paruula atque ruricola, certa[ta] difficultatis tantae laborisque, miserta contubernalis magni dei socrusque saeuitiam execrata, discurrens nauiter conuocat corrogatque cunctam formicarum accolarum classem: 5  
 “miseremini, terrae omniparentis agiles alumnae, miseremini et Amoris uxori[s], puellae lepidae, periclitanti prompta uelocitate succurrite.” ruunt aliae superque aliae sepedum populorum undae summoque studio singulae granatim totum digerunt aceruum separatimque distributis dissitisque generibus e con- 10  
 spectu perneciter abeunt.

1 *consternata* v: *conit̄ nata* Fφ: *comit̄ nata* φ (man. rec.).

2 *ruricola* φ: *ruricula* F.

3 *certa* Eyssenhardt: *certati* F: *certata* F (ex corr.) φ: *certa tum* Oudendorp.

7 *uxori* f: *uxoris* Fφ.

8 *sepedum* v: *sepe dū* Fφ.

(cp. 10. 32). The Dictt. quote Martianus Capella 6 § 705 *Venus nuptialiter laeta*, ‘joyful as at a bridal’; and a Gloss gives (4. 127. 23) *Nuptialēter amicti solito plus hornata aut uelata*. For the dat. of the place towards which departure is made, see 3. 27 *angulo stabuli concesseram*; 2. 6 *cum somno concederes*.

*silens obstupescit*] cp. Verg. *Æn.* 11. 120 *Illī obstupuerē silentes*.

*certa*] ‘convinced of,’ ‘sure of the vast difficulty of the work’: cp. 4. 12 *iam certus erroris*; 9. 18 *certus fragilitatis humanae fidei*. Tacitus often uses *certus* with the genitive in the sense of ‘certain of,’ e.g. *Ann.* 1. 27 *exitii certus* ‘sure that he would be killed.’ In *Dig.* 37. 1. 14 *certus accusationis* seems to mean ‘sure of his accusation,’ i.e. that it would be successful. The mss. read *certata*: and on the whole it is best to suppose that *-ta* is partly dittography, and (as F originally had *-ti*) partly due to the first syllable of *diff.*; but it may be a remnant of *tunc* or *tum* (Stewechius). Hildebrand’s *cordata* ‘wise,’ ‘sagacious,’ has not much to recommend it. Leo conjectures

*exercitata*; but it is doubtful if that word governs the genitive. The old editors read *certatim*.

*classem*] ‘squadron,’ ‘troop’—a term applied in ancient times to the land army: cp. *Fest.* 225 *Procincta classis dicebatur cum exercitus cinctus erat Gabino cinctu confestim pugnaturus. Vetustius enim fuit multitudinem hominum quam nauium classem appellari*. For *accola* used attributively = an adj. ‘local,’ ‘native’ cp. *Liv.* 10. 2. 9 *accolae Galli*.

*terrae omniparentis agiles alumnae*] Is this a mock-heroic adaptation of Verg. *Æn.* 6. 595 *Nec non et Tityon, Terrae omniparentis alumnū cernere erat*? No doubt Apuleius had also before his mind the celebrated simile of the ants in *Æn.* 4. 402 ff.

*sepedum*] ‘six-footed.’ For *unda* the commentators quote Verg. *G.* 2. 462; *Juv.* 3. 243 *obstat unda prior*; *Ammian.* 26. 3. 2 *undatim coeunte plebe*.

*totum . . . abeunt*] ‘they arrange the whole heap according to the several grains, and sorting asunder and distributing apart the various kinds quickly

**11** Sed initio noctis e conuiuio nuptiali uino madens et fraglans balsama Venus remeat totumque reuincta corpus rosis micantibus uisaeque diligentia miri laboris: "non tuum," inquit, "nequissima, nec tuarum manuum istud opus, sed illius, cui tuo, immo et ipsius malo placuisti": et *f*-usto cibarii panis ei proiecto cubitum facessit. Interim Cupido solus interioris domus <sup>Suauis</sup> *unici* cubiculi custodia clausus cohercebatur acriter, partim ne petulanti luxurie uulnus grauaret, partim ne cum

**2** *fraglans* Vliet: *flāgans* (*r* eadem manu) *F*: *flagrans*  $\phi$ .

**5** *frusto* *f*: *furto* *F* $\phi$ .

**8** *luxurie* *f* $\phi$ : *luxuria* *F*.

disappear from her sight': *granatim* appears to occur only here in Latin: *dissitis* is from *dissero*, lit. 'to plant or sow here and there'; hence to separate out. In 7. 23 fin. *dissitis femoribus* means 'after separating or drawing apart his thighs' (*divaricatis*).

**11** *nuptiali*] See note to preceding chapter.

*uino madens*] lit. 'steeped in wine.' We should say 'flushed with wine.'

*fraglans*] See note to 4. 31 *fraglantissimo*.

*balsama*] For the acc. cp. 2. 8 fin. *cinnama fraglans et balsama rorans*: Mart. 3. 63. 4 *balsama qui semper, cinnama semper olet*. At Psyche's marriage 6. 24 *Gratiae spargebant balsama*.

*cibarii panis*] 'coarse ration-bread': bread served out wholesale as rations (*cibaria*) to whole companies of recipients, as to soldiers (cp. Vopiseus Aurel. 9. 6 *panes militares mundos sedecim, panes militares castrenses quadraginta*), slaves, &c., and accordingly of a common nature; cp. Cic. Tusc. 5. 97. Celsus 2. 18 gives the different kinds of bread in order of excellence *ex tritico firmissima siligo, deinde simila, deinde cui nihil demptum est, quod αὐτόπυρον Graeci uocant, infirmior est ex polline, infirmissimus cibarius panis* (cp. 6. 19 *panem sordidum*). The word is applied to other substantives besides

*panis*, e.g. to *uinum* (Varro), *oleum* and *sapor* (Columella); even *tuus autem ipse frater cibarius fuit Aristoxenus* (Varro, Sat. Menipp. p. 182, Riese), which we may perhaps translate 'an unbolted Aristoxenus'; cp. Shakespeare, Lear 2. 2. 61 'this unbolted villain'; Henry V. 2. 2. 137 'Such and so finely bolted didst thou seem.'

*proiecto*] 'flung,' as to a dog.

*cubitum facessit*] This word often occurs in Apuleius in the sense of 'depart' (2. 15; 3. 5, &c.). In no other passage have I found it with the supine.

*Interim . . . acriter*] Note the alliteration caused by the repetition of *c*. For *unici* many emendations have been advanced: *intimi* (Rohde), *aurei* (Vliet, who compares vi. 29), *gunaecii*, omitting *cubiculi* (Traube, a reading undeservedly praised by Weyman), *muniti* (Price), *inuii* (Heinsius), *minuti* (Hildebrand). Perhaps we might read *uicini*. The lovers were *sub uno tecto separati*, as is stated a few lines further on. Similar transpositions of letters are found in *F*, e.g. 6. 9 *retinentem* for *renitentem*: 5. 2 *miratur* for *rimatur*. If *unici* is retained, it must mean 'one,' that Cupid was confined to a single room—a use not infrequent in Apuleius (cp. 1. 21; 2. 14; 7. 14, and elsewhere). Helm notices that this sense will explain *acriter*.



sua cupita conueniret. sic ergo distentis et sub uno tecto separatis amatoribus tetra nox exanclata.

Sed Aurora commodum inequitante uocatae Psychae Venus infit talia: "uidesne illud nemus, quod fluuio praeterluenti ripisque longis attenditur, cuius †imi gurgites uicinum

2 exanclata f: exanclata Fφ.

**cupita**] 'his loved one': cp. Ovid Fast. 3. 21 *Mars uidet hanc uisamque cupit, potiturque cupita.*

**distentis**] 'sundered': cp. Hor. Carm. 4. 5. 12 *quem Notus . . . distinet a domo.*

**exanclata**] See note to 6. 4.

**inequitante**] 'riding in,' that is, to the world. There is no need to add anything, though in 3. 1 Apuleius has *caelum inequitabat*. If any addition were to be made, *mundum* would be the more likely word to have dropped out after *commodum*.

**ripisque**] Hildebrand's view, that we should read *rupis* 'rocks' (assuming a form *rupa* for *rupes*) for *ripis*, is satisfactorily refuted by Lütjohann (p. 481), who says there is no more tautology in *fluuio praeterluenti ripisque longis* than in *Italiam . . . Lauinaque littora* in the second line of the *Æneid*, and few writers are more diffuse and tautological than Apuleius: see Koziol. Besides, *rupa*, which some glosses explain *ex utraque parte acuta*, and to which Hildebrand seems to refer, is not 'a rock,' but another form of *rupia* = *romphaea*, a kind of sword.

**cuius imi gurgites . . . despiciunt**] If this reading is sound, the best meaning I can assign to it is 'whose pools at its base (i.e. the base of the *nemus*) look down upon (one would prefer *despiciunt* 'see down into') their adjoining spring,' an artificial expression for 'whose pools at its base are formed by the spring which is beneath them.' Pliny's (Epp. 8. 8. 2) description of the source of the Clitumnus may be compared, *Modicus*

*collis adsurgit, antiqua cupresso nemorosus et opacus. Hunc subter fons exit et exprimitur pluribus uenis sed imparibus, eluctatusque facit gurgitem qui lato gremio patescit purus et uitreus, ut numerare iactas stipes et reluctantis calculos possis. Inde non loci deuexitate sed ipsa sui copia et quasi pondere impellitur. Fons adhuc et iam amplissimum flumen &c.* (where see Prof. Merrill's note): cp. Verg. *Æn.* 8. 74 (*Æneas* addressing the Tiber) *quo te cunque lacus miserantem incommoda nostra fonte tenet, quocunque solo pulcherrimus exis.* Blümner explains the passage (Hermes xxix., p. 305) 'whose waters at the bottom look with contempt on their neighbouring spring,' i.e. the river, though only a short distance from its source, had become deep and large. But this metaphorical sense of *despiciunt* is out of place in a description like the present. The ordinary emendation is *respiciunt* (Oudendorp), 'look back on,' and the emphatic word is *uicinum*—the source is near at hand. Others again suggest *uicino monte desiliunt*—which is quite too audacious. The objection which is urged to most of these readings is that *cuius* ought naturally to refer to *nemus* and not to *fluuii*; and if so, it is held that the word *gurgites* must contain the corruption. This is strongly insisted on by Lütjohann (p. 481). He reads *inuuii frutices* for *imi gurgites*, noting that the place was apparently an overgrown thicket (cp. c. 12 *stirpibus connexis*; so he reads), and that the additional feature of inaccessibility was in accordance with the 'monstrousness' (cp. c. 10 *immanitas*)

fontem despiciunt†? oues ibi nitentes †auriue cole florentes incustodito pastu uagantur. inde de coma pretiosi uelleris floccum mihi confestim quoquo modo quaesitum afferas censeo."

**12** Perrexit Psyche uolenter non obsequium quidem illa  
5 funtura, sed requiem malorum praecipitio fluuialis rupis

1 auri \* \* | cole (eras. ue) F: auriue cole φ.

of the orders of Venus. Lütjohann further proposes to add *ubi* before *uicinum*. Hildebrand wishes to read *cuius summi uertices uicinum fontem despiciunt*, referring to the high ground on each side of the valley. But it is plain that both these emendations are of a very bold nature; and it is difficult to feel certain that *gurgites* is corrupt. It is quite possible to take *cuius* as referring to *nemus*, for a grove can have pools; and it is not necessary to suppose that *gurgites* must mean 'eddies' (see Henry's "*Æneidea*," vol. i., pp. 368–384). Plasberg proposes simply *recipiunt*; but the meaning is doubtful. It may be 'whose [referring to the *nemus*] pools at its foot receive a spring near at hand.' If the interpretation hazarded above is not accepted, I know nothing better; but it is far from certain.

*nitentes †auriue cole florentes*] This, too, is a passage which awaits emendation. I have printed the reading of φ, which is the same as that of F, except that a later hand in F has erased *ue*. The ordinary reading is that of the inferior mss. *aurique colore*. Lütjohann (p. 465) objects to this reading as rendering *nitentes* superfluous; but the phrase may contain the sort of epexegetis so common in Vergil (see Henry on *Italianum . . . Lauinaeque littora*, "*Æneidea*," vol. i, p. 131), in which the epexegetis is illogically introduced by *et* (other examples in Vergil are *Æn.* 1. 282; 10. 12). As he holds that the *que* after *auri* is impossible, he reads *nitentis auri decore* (the latter word for *uecole*), comparing 10. 15 *corporis mei decor*.

For *florentes* he well compares Verg. *Æn.* 7. 804 *florentes aere cateruas*, and Apul. Met. 11. 9 *mulieres . . . uerno florentes coronamine*. It is just possible (but this is a mere conjecture) that the corruption may have arisen from syllables written above the line in the archetype, and wrongly placed by some subsequent copyist; and that we should read something like *nitentes, auricomopelle florentes*. If the archetype had *auripelle como*, the corruption might have arisen. For *pelle* one could compare Val. Flacc. 8. 113 *perfertur ad ornum cuius adhuc rutilam seruabant brachia pellem*, also line 123 and Ennius 210 (Ribbeck) *petebant pellem inauratam arietis*, and Varro R. R. 2. 1. 6 *ipsas pecudes propter caritatem aureas habuisse pelles tradiderunt* (in this passage the word is used of the fleece still on the animal). It would be easier to read (with Michaelis) *uellere* for *pelle*; but the repetition of the word in the next line seems fatal to this course. Vliet reads *nitentis <solis> auriue colore florentes*, relying on Fulgentius (3. 6 = p. 68. 18 ed. Helm) *et Solis armenta uellere spoliauerit*. Weyman conjectures *aureo colore florentes*, leaving out *nitentes*.

*afferas censeo*] This is a somewhat polite way of giving an order: cp. Pompeius in Cic. Att. 8. 12 A. 4 *censeo armetis milites*. The polite form may here be used by Venus with a touch of irony: 'my proposal is that you should bring.'

**12 non obsequium quidem illa funtura**] For the accusative after *fungor*, which is regular in Plautus and Terence, cp. 8. 16 *timorem illum satis inanem*

habitura. sed inde de fluuio musicae suavis nutricula leni crepitu dulcis aurae diuinitus inspirata sic uatici<sup><na></sup>tur arundo uiridis: "Psyche, tantis aerumnis exercita, neque tua miserrima morte meas sanctas aquas polluas nec uero istud <sup><h></sup>orae contra formidabiles oues feras aditum, quoa<sup><d></sup> de solis 5 fraglantia mutuatae calorem truci rabie solent efferri cornuque acuto et fronte saxeae et non nunquam uenenatis morsibus in exitium saeuire mortalium; sed dum meridies solis sedauerit uaporem et pecua spiritus fluuiialis serenitate conquieuerint, poteris sub illa procerissima platano, quae mecum simul unum 10 fluentum bibit, latenter abscondere. et cum primum mitigata

2 uaticinatur f: uaticitur Fφ.

4 istud horae Salmasius: istius orae Fφ.

5 quoad de solis v: quo ad solis F (sed e eraso): quo ad e solis φ (sed ad e man. rec.).

6 mutuatae v: mutuata Fφ.

8 seuire fφ: seruire F.

9 pecua v: pecula (sed rasura infra l): pecula φ.

*perfuncti*, and Munro's collection of passages in which verbs which usually govern the abl. are found with the acc. in Lucretius (Lucr. 3. 956). He quotes Fronto (p. 135 Naber) *onera . . . perfunctus est*.

*diuinitus inspirata*] cp. note to *auctor adulterinus* 6. 13.

*istud horae*] This is the admirable emendation of Salmasius for *istius orae* of the mss. He compares 1. 15 *illud horae*. For this use cp. Cic. Cat. 1. 10 *quos ad me id temporis uenturos prae-dixeram*; Plaut. Amph. 154 *hoc noctis*; Mil. 659 *illuc aetatis*. Also Tac. Ann. 12. 18 *Romanorum nemo id auctoritatis aderat ut promissa eius magni penderentur*.

*feras aditum*] cp. 4. 9 fin.; 8. 16 fin. Also in Catullus 61. 26 (where see Ellis) and 61. 43.

*efferri*] 'to be carried away'; cp. Lucilius (158 ed. Marx) ap. Cic. Tusc. 4. 48 *usque adeo studio atque odio illius*

*ecferor ira*; Cic. Cael. 21 *caesi dolent, irati efferuntur, pugnant lacessiti*. Coluius needlessly conjectures *efferari*, comparing 9. 2.

*uenenatis morsibus*] cp. 9. 2 (of a mad dog).

*pecua*] The mss. give *pecula*; but this was probably a mere mistake in the archetype for *pecua*. Hildebrand reads *pecuda*, referring to Attius 409 (Ribbeck) *Vagant, pauore pecuda in tumultis deserunt*. Nonius (p. 159) also quotes this form from Cic. Rep. 4, § 7 and from Sisenna; but elsewhere Apuleius uses *pecua*, e.g. 2. 1; 2. 5; 7. 11; 9. 35; 11. 7.

*fluuiialis spiritus*] Hildebrand compares Calpurnius Ecl. 4. 4 *uicini spiritus amnis*.

*fluentum*] See note to 6. 18.

*abscondere*] 'to hide,' i.e. to hide yourself. For this use of the verb without the accusative, cp. 8. 5 *arboribus latenter abscondimus*.



furia laxauerint oues animum, percussis frondibus atti[n]gui nemori<s> lanosum aurum repperies, quod passim stirpibus conuexis obhaerescit."

**13** Sic arundo simplex et humana Psychen aegerrimam salutem suam docebat. nec auscultatu paenitendo diligenter instructa illa cessauit, sed obseruatis omnibus furatrina facili flauentis auri mollitie congestum gremium Veneri reportat. nec tamen apud dominam saltem secundi laboris periculum secundum testimonium meruit, sed contortis superciliis subridens amarum sic inquit: "nec me praeterit huius quoque facti auctor adulterinus. sed iam nunc ego sedulo periclitabor, an

1 attigui φ ex corr.: attingui Fφ.

2 nemoris fφ man. rec.: nemori Fφ.

3 conuexis Fφ: conexis v.

**furia]** This seems to be the first place where the singular *furia* is used in the sense of *furor*. It is, however, often applied to a man, as in Cic. *Sest.* 34; *Liv.* 21. 10. 11. It is also found in some mss. in Hyginus *Fab.* 107 (but the more usual reading is *iniuria*) and Fulgentius *Myth.* 1. 31; 1. 39 (16. 21; 21. 4 ed. Helm). For *Furia* in the singular of the Avenging Goddess, cp. 9. 36.

**conuexis]** 'curved': cp. Aus. *Mos.* 248 *conuexa cacumina uirgae*. The inferior mss. have *conexis*, and this is read by the older editors and Eyssenhardt. The chief mss. have *conexa* in Ausonius.

**13 nec . . . reportat]** 'and by paying heed thereto—nor had she reason to regret it—she was carefully instructed, and she remained inactive; but she observed all the injunctions, and easily appropriating the soft yellow gold she brings back to Venus her bosom filled therewith.' Petschenig reads *impaenitendo* (cf. 11. 28), and Koziol *non paenitendo*, either of which makes the sentence more regular, and gives a simpler interpretation to *sed*. Still, as temporary resting was the very best thing for

Psyche to do, and in point of fact the essential thing, as the reed's advice was all directed to that consideration, it seems best to adhere to the mss. and to take *nec* with *paenitendo*. For this usage cp. Prop. 2. 3. 6 *nec solitus ponto uiuere toruus aper* (= et insolitus); 2. 28a. 52 *Vobiscum Europe nec proba Pasiphae* (where Mr. Butler compares Caes. B. G. 7. 25. 1): Livy 2. 30. 12 *consul nec promouit aciem nec clamorem reddi passus defixis pilis stare suos iussit* (= et non passus); and often.

**furatrina]** lit. 'by an easy thieving,' an abstract substantive formed like *doctrina*; cp. 10. 14. In 8. 3 *furatrina coniugalis* is used of 'conjugal infidelity' (cp. Ovid, *Heroid.* 17. 141).

**nec tamen . . . meruit]** 'But the danger in this her second task did not, by any recognition on her mistress's part, second Psyche's hopes.'

**subridens amarum]** cp. Amm. 21. 9. 8 *cui amarum Iulianus subridens*: Horace *Carm.* 3. 27. 67 *perfidum ridens Venus*: 1. 22. 23 *dulce ridentem Lagen*. Also a Greek usage: cp. Hom. *Odys.* 14. 465 *ἀπαλδὺν γελᾶσαι*.

**auctor adulterinus]** 'illicit suggester of this deed of thine.' The

oppido forti animo singularique prudentia sis praedita. uidesne insistentem celsissimae illi rupi montis ardui uerticem, de quo fontis atri fuscae defluunt undae proxumaeque conceptaculo uallis inclusae Stygias inrigant paludes et rauca Cocyti fluenta nutriunt? indidem mihi de summi fontis penita scaturrigine<sup>5</sup> rorem rigentem hauritum ista confestim defers urnula." sic

3 *proxumaeque* v: *proxumaeque* Fφ.

4 *inclusa Stygias* f: *inclusa ē ygiās* Fφ: *inclusa ē stygias* (<sup>st</sup> man. rec.) φ.

4 *rauca* Lipsius: *pauca* Fφ.

6 *defers urnula* Petschenig: *defer surnula* Fφ: *deferēs urnula* f.

word is often used for 'false,' of coins, seals, keys. Gellius (8. 2) speaks of *verba . . . adulterina et barbara*; and Apuleius (4. 16) *litteris adulterinis* ('forged'). In 8. 3 he applies the word to illicit love, an unusual sense. The reference in *auctor* is to Cupid, whom the reed, like the ants, probably wished to favour. Possibly Cupid might be regarded as the divine power that inspired her (*diuinitus inspirata* 6. 12) to give her helpful counsel; but this is perhaps fanciful.

*proximaeque conceptaculo uallis inclusae*] 'and caught in the basin formed by the neighbouring valley.' For *conceptaculum* cp. 7. 20 *pluuiae pridianae recens conceptaculum* ('pool'); Frontin. Aq. 22 *nec Virgo nec Appia nec Alsietina conceptaculum, id est piscinas* ('reservoirs'), *habent*.

*Stygias aquas*] Rohde (*Psyche* 677 note 5) thinks that in the original story it was the Water of Life that the heroine was ordered to procure; but when the persecutor of the heroine became the immortal Venus, a change had to be effected.

*rauca Cocyti fluenta*] The mss. give *pauca*, emended by Lipsius to *rauca*. Apuleius probably took the epithet from Verg. *Æn.* 6. 327 *Nec ripas datur horrendas et rauca fluenta transportare prius*.

*indidem . . . urnula*] 'thence draw for me, from the inmost bubbling water

of the top of the spring, the ice-cold liquid, and bring it here forthwith.' The adjective *penitus* occurs a good many times in Plautus, but does not re-appear until Gellius and Apuleius: cp. 11. 6 *plane memineris et penita mente conditum semper tenebis*. For *scaturrigo* or *scaturigo* cp. Plin. H. N. 31. 47 *in nigra (terra) scaturigines non fere sunt perennes*. In Livy 44. 33. 3 *scaturiges turbidae* is found: cp. Varro (p. 124, ed. Riese) *Ismenias hic Thebagenes fluit scaturrex*. The Glosses recognize the singular *scaturigo*, and interpret it by *καχλασμός*; but I cannot find any other example of the singular. For *rigentem* cp. Mart. 1. 49. 17 *auidam rigens Dercenna* (river near Bilbilis) *placabit sitim*, ib. 14. 117. For the form *hauritum* cp. 2. 15 fin. *facilis hauritu*; 3. 24 *haurito plusculo*. Priscian (ii. 540. 3 Keil) says *Haurio hausi*; *inuenitur tamen etiam hauriui et haurii*: cp. Neue-Wagener, iii<sup>3</sup>. 406.

*defers urnula*] The mss. give *defer surnula*. It looks certainly as if the *s* was genuine; and examples can be quoted of *fers* as apparently an imperative form of *fero*, e.g. 1. 23. fin. *profers ociter* Fφ; 2. 6 *aufers* (so F: *aufer* φ) *formidines*: 10. 16 *offers* (F, but the *s* is afterwards erased; *offer* φ). Ott in *Jahrbuch* 109 (1874), p. 840, thinks it is an African usage, and was the present indie. used as an imperative. Rönsch (pp. 294 and 521) quotes some passages in which

aiens crustallo dedolatum uasculum, insuper ei grauiora comminata, tradidit.

**14** At illa studiose gradum celerans montis extremum petit tumulum certe uel illic in<uentura> uitae pessimae  
5 finem. sed cum primum praedicti iugi conterminos locos appulit, uidet rei uastae letalem difficultatem. [namque saxum immani magnitudine procerum et inaccessa salebritate lubri-

4 *tumulum* v: *cumulum* Fp.

4 *inuentura uitae* Beroaldus: *inuite* F: *inuite inuite* φ.

*adfers*, *aufers*, and especially *offers* are found for the imperative in Latin versions of the Scriptures. It is to be noted that in 5. 2 the mss. of Apuleius give *refer*. Prof. Lindsay (Latin Language, p. 517) denies this form of the imperative, as *fer* in Plautus (he says) is always short—which, however, he allows is not absolutely certain. Leo in the Index to Venantius quotes two passages where the indic. follows the imperative, e.g. ii. 9. 72 *Moyse tendit manus et tua castra iuuas*. But in Apuleius 2. 6 and 6. 13 the form in question does not follow another imperative. It seems better, in view of the examples quoted by Rönisch, to hold that the form *-fers* was an imperative.

**aiens**] This form occurs in Cic. Top. 49, and Rabir. Post. 35, in the sense of ‘asserting,’ opposed to ‘denying.’

**crustallo dedolatum**] ‘hollowed out of a crystal.’ The *crystallina* of the Romans are often mentioned in Martial and Seneca. Their excellence was determined by their not having any flaw (cp. Plin. H. N. 37. 28). Apuleius (2. 19) calls a cup without flaw *crustallum impunctum*.

**14 studiose gradum celerans**] cp. Verg. *Æn.* 4. 641 *illa gradum studio celerabat anili*.

**tumulum**] The mss. give *cumulum*; but as no error is more common than the confusion of *c* and *t*, the alteration

is a very slight one. *Cumulus* is generally used of a heap of separable objects, while *tumulus* is used of elevations of earth either natural or artificial: cp. Lucan 3. 375 *tumulus surgentis in altum telluris*. It is to be noted, however, that we find in the Glosses 2. 119. 43 *cumulus collis* *βουρός*; and *cumulus* is often used metaphorically in the sense of ‘top,’ ‘summit,’ as Tac. Hist. 1. 77 *pontificatus honoratis iam senibus cumulum dignitatis addidit*. But I can find no example in an author of *cumulus* used for the top of a hill.

**inuentura uitae**] So the old editors for *inuitae* of the mss.

**appulit**] ‘when she neared the places adjoining the indicated height.’ This is a rare usage in two respects as (1) of a journey by land: cp. Bell. Afr. 59. 5; (2) as not having the object expressed: cp. Tac. Ann. 2. 24, and often. But I know of no other case in which both peculiarities are united. It is common in Apuleius to find words compounded with *ad-* followed by the accusative of the place, where in Classical Latin the dative or *ad* with the acc. would have been used: cp. 7. 7 *litus . . . appulisset*; 5. 5 *scopulum . . . adierunt*; 6. 28 *uoculas adhinnire* (cp. Plaut. Cist. 307).

**inaccessa salebritate**] ‘affording no foothold, so unscalable and rugged was it; and from the midst of its jaws of stone it belched forth a fearsome



cum medi<i>s e faucibus lapidis fontes horridos euomebat, qui statim proni foraminis lacunis editi perque proclive delapsi et angusti canalis exar<a>to contecti tramite proxumam conuallem latenter incidebant. dextra laeuaque cautibus cauatis proserpunt . . . . . et longa colla porrecti saeui dracones inconiuae uigiliae luminibus addictis et in perpetuam lucem pupulis excubantibus. ] iamque et ipsae semet muniebant uocales aquae. nam et "discede" et "quid facis? uide" et "quid

1 *mediis e faucibus* φ al. man. : *medis e raucib*; Fφ : *mediis faucibus* f.

3 *exarato* Petschenig : *exarto* F : *exarcto* φ.

stream. At first pouring from the cleft of sloping aperture, then flowing down a steep incline, and hidden in the narrow-channelled way which it had furrowed out for itself, it fell without being observed into the valley hard by.' The conjecture of Petschenig *exarato* for *exarto* of the mss. has been adopted. Hildebrand defends the latter as meaning 'very narrow' (*exarcto*), the *ex-* being intensive like *edurus* or *efferus* or *exacerbatus*; but that lays excessive emphasis on the narrowness of the channel, and Apuleius would more probably have written *artissimo* than coin a compound not otherwise used. Vliet reads *extrito*; but that word has much the same meaning as *exarato*, and is less likely to have been corrupted into *exarto*. The Diett. quote no other example of *salebritas*.

proserpunt . . . et longa colla porrecti saeui dracones] Lütjohann (p. 495) ejects the *et*. He points to other cases where *et* is wrongly inserted in the mss., e.g. 5. 30 *quae castiget asperrime nugonem istum, pharetram explicet, [et] sagittas dearmet, arcum enodet, taedam deflammet*, where the asyndeton plainly cannot be broken; 5. 23 *Psyche satis et curiosa*, where he shows that Apuleius always joins *satis* closely with the adjective or adverb it governs: cp. 5. 8 *satis scrupulose*; 5. 28 *satis curiosa auis*, 11. 23 *satis anxie*;

but in 5. 23 *et* hardly breaks the connexion, and seems to be required with *insatiabili animo*. Psyche not only gazed rapturously at the wondrous weapons of Cupid, but (her besetting sin) was full of curiosity also to know what they were. So *et* should be retained, though it might be transposed, *et satis curiosa*, as 5. 28. Weyman (p. 47) thinks that probably *strepunt* or *stridunt* is lost after *et*. If any verb has been omitted, it might more probably be *saeuiunt* before *saeui*. The fierce dragons crawl out of the rocks, stretch out their long necks, and exhibit whatever form of fierceness belongs to dragons. The word *saeuire* is applied to their teeth in the next chapter.

inconiuae uigiliae luminibus addictis] 'with eyes devoted to sleepless watchfulness and their pupils wakeful in unceasing vision': cp. 2. 22 *inconiuis oculis*.

ipsae semet muniebant] This reading of the mss. is unexceptionable, and is rightly defended by Hildebrand. There is no need to alter to *ipsae metum incutiebant* (or *iniciebant*), or to *ipsaemet monebant* (or *mugiebant*): cp. 9. 40 *nec . . . munire se potuit*: Cic. Fam. 4. 14. 3 *nouarum me necessitudinum fidelitate contra ueterum perfidiam muniendum putaui*.

quid facis? uide] Vliet prints *quid facis uide*; and no doubt such construc-

agis? caue" et "fuge" et "peribis" subinde clamant. sic impossibilitate ipsa mutata in lapide<m> Psyche, quamuis praesenti corpore, sensibus tamen aberat et inextricabilis periculi mole prorsus obruta lacrumarum etiam extremo  
5 solacio carebat.

**15** Nec Prouidentiae bonae graues oculos innocentis animae latuit aerumna. nam <su>premi Iouis regalis ales illa repente propansis utrimque pinnis affuit rapax aquila memorque

2 lapidem φ man. rec.: lupide Fφ: lapide f.

3 inextricabilis v: his extricabilis Fφ.

7 supremi Modius: pmi Fφ.

tions with the indicative are found in Apuleius, e.g. 2. 22 *nec satis quisquam definire poterit quantas latebras . . . mulieres . . . comminiscuntur*. Hildebrand on 1. 25 quotes many examples from Arnobius and one from Fronto (ad Verum 1. 3 = p. 116, Naber) *multum fratrem meum obiurgavi cur me non reuocauit* (which, however, Heindorf has altered to *reuocarit*). But the punctuation adopted is the usual one, and is far more picturesque.

**mutata in lapidem**] cp. 3. 10 *fixus in lapide<m> steti*; Ovid Heroid. 10. 50 *quamque lapis sedes, tam lapis ipsa fui*; Plaut. Truc. 818 *Lapideus sum, commouere me miser non audeo*. Fφ read *lapide*; but *m* final is often omitted 5. 13 fin. *morem*; 5. 18 *praegnationem*; 6. 3. *gratiam*; 6. 21 *conlapsam*; so we cannot agree with Leky, p. 30, in retaining the abl. It is probable that we should make a similar alteration in 3. 10. In 3. 13 in *lectulo* is to be taken with *recordabar*.

**inextricabilis**] 'impracticable,' i.e. of which there was no solution, which could not be successfully coped with. The Dictionariæ quote Pliny H. N. 20. 232 *stomachi inextricabilia uitia* '(otherwise) incurable.'

**15 Prouidentiae**] cp. 5. 3. We also find Πρόνοια in the Greek novels, e.g. Charito 3. 3. 10 and 12; 3. 4. 7.

Rohde (*Gr. Rom.*, p. 492, note 5) notes that it has a somewhat 'Christian tone.'

**graues oculos**] 'earnest,' 'serious,' 'solemn eyes.' Prof. Ellis on Avianus 24. 9 has an excellent note. He says that the words *graues oculi* are found of eyes heavy, (1) with sleep, (2) or with the approach of death, (3) or with debauchery; and he further mentions this passage of Apuleius, where he says with some hesitation that the meaning is 'serious.' In Avianus (*Ille [leo] graues oculos ad inania signa retorquens infremit et rabido pectore uerba dedit*) I cannot help thinking that the sense of *graues* is 'solemn.' The lion's look was characterized by dignity and solemnity, as became the king of beasts; and his speech betokens no note of shame, so that *graues* can hardly mean 'downcast' from shame, as Prof. Ellis takes it. For *graues oculi* in the sense of 'solemn eyes' we may perhaps compare with Weyman Plin. H. N. 11. 145 *contuitu quoque (oculi) multiformes, truces, torui, flagrantes, graues, transuersi, limi, summissi, blandi*. The conjecture of Bursian *gnauos* lacks the dignity which one would expect to attach to the epithet.

**supremi**] The mss. give *pmi*. For *supremi* cp. 3. 23 *quamuis ipsius aquilae sublimis uolatibus toto caelo peruius et*

ueteris obsequii, quo ductu Cupidinis Ioui pocillatorem Phrygium substulerat, oportunam ferens opem deque numen in uxoris laboribus percolens alti culminis diales uias deserit et ob os puellae praeuolans incipit: "at tu, simplex alioquin et expers rerum talium, sperasne te sanctissimi nec minus truculenti 5 fontis uel unam stillam posse furari uel omnino contingere? diis etiam ipsique Ioui formidabiles aquas istas Stygias uel fando comperisti, quodque uos deieratis per numina deorum, deos per Stygis maiestatem solere? sed cedo istam urnulam" [s]et protinus adreptam completum <a>quae festinat libratisque 10

1 pocillatorem f: paulatorem F ut uidetur: pollicitatorem φ.

5 sperasne Stewechius: sperasq; Fφ.

truculentis\* F, sed eraso s: truculentis φ.

8 deieceratis f (ce eras.): deieceratis φ.

10 et v: sed Fφ.

10 completum aquae Hildebrand: completum aqua Oudendorp: cōpletūq; Fφ.

*supremi Iouis certus nuntius uel laetus armiger.* This is better than *optimi* of Vulcanius. It seems impossible to defend *primi*. As Helm rightly says, it would require that *dei* be added. The passages quoted by Hildebrand (Cic. Tusc. 1. 81: Verr. 3. 168) have *hominis*.

**ductu Cupidinis]** Here again (cp. c. 10) the influence of Cupid is indirectly indicated as a reason why the help was given to Psyche.

**pocillatorem]** cp. 6. 24; 10. 17.

**alti culminis diales uias]** 'Jove's pathways in the height.' The soaring flight of the eagle seems to have appealed strongly to the imagination of Apuleius: cp. Florid. 2.

**simplex alioquin et expers rerum talium]** 'a right simple-minded creature, indeed, and ignorant of such things.' *Alioquin* is a somewhat colloquial particle, which adds little, if anything, to the thought. It is very often found in the *Metamorphoses* 1. 11; 2. 1; 9. 14 *bonus alioquin uir et adprime modestus* (Becker, *Studia Apuleiana*, p. 10, quotes thirteen instances), but only once in his other writings, e.g. Flor. 18, p. 88 (Oud.). In Apol. 97 fin., we

should read *aliquam* with φ, not *alioquin* with the old editors, for *aliquem* of F. Becker says the passage in 9. 14 has no more force than *et bonus et adprime modestus*.

**sperasne]** The mss. give *sperasque*, Vliet alters to *quae speras*, which makes a natural and ordinary form of sentence; but we have hesitated to accept it, as errors of transposition are very rare in the mss. of Apuleius. Jahn suggested *speras quippe*, and Stewechius *sperasne*. The latter is certainly attractive, and it is adopted by Helm.

**uel fando comperisti?]** 'you must have been made aware, at least by hearsay.' For *fando* cp. Apol. 9 *quis unquam fando audiuit*; also 42 and 81; Florid. 3 init. *ut fando accepimus*; Verg. *Æn.* 2. 81; Cic. N. D. 1. 82. For the Styx as the object by which the gods feared to swear falsely, cp. Verg. *Æn.* 6. 323.

**per Stygis maiestatem]** cp. Hom. Il. 15. 37 *καὶ τὸ κατειβόμενον Στυγὸς ὕδωρ, ὅτε μέγιστος ὄρκος δεινότητος τεπέλει μακάρεσσι θεοῖσιν*.

**completum aquae festinat]** So Hildebrand for *completamque festinat* of the mss., which cannot be trans-



pinnarum nutantium molibus inter genas saeuientium dentium et trisulca uibramina draconum remigium dextra laeuaque porrigens uolentes aquas et, ut abiret innoxius, praestantes

3 uolentes  $\phi$  : nolentes F, sed no refictum est ita ut utrum fuerit uo an no iam parum discerni possit.

praestantes Helm : minantes F sed min refictum est, et in ampliore litura, ut Jahn-Michaelis testantur, in qua nullae fuerunt litterae longae; prior littera, ut Helm docet, uidetur  $\bar{p}$ , tertia potius  $t$  quam  $u$  fuisse: \*\* uantes aut \*\* nantes  $\phi$ , postea manus recens correxit potantes : mirantes cod. Dorvillanus.

lated. For *festinare* with the supine, cp. De Deo Socratis, p. 109 Oud. (= 3. 8 Goldbacher) *coruus et uulpes unam offulam simul uiderant eamque raptum festinabant*: cp. Sallust Hist. Frag. 3. 82, § 16 (= p. 284 Kritz) *ullroque licentiam in uos auctum atque adiutum properatis. Neque nunc uos ultum iniurias hortor*; ib. 5. 18 (= p. 367 Kritz) *uideo indigentiam dona quaesitum gratiae properantem*. These sufficiently justify both the use of the supine and that supine governing a case: for the latter compare also Terence Eun. 752 *Nam haec east quam miles a me ui nunc ereptum uenit*. For the genitive after *completum*, cp. 9. 3 *aquae recentis completam peluem*; Cic. Verr. 5. 147 *cum completus iam mercatorum carcer esset*. Higtius (quoted by Oud.) and Leo propose *adrepta complexaque* (Higtius adding, however, *eaeque* before *adrepta*). This makes the sentence quite smooth; but the alterations are considerable. Other conjectures are *complexa ungue* (Jahn), *complexamque* (Modius, Helm), *adreptum completumque* (Weyman).

*nutantium*] 'balancing his vast swaying pinions': cp. Flor. 2 *cum igitur eo sese aquila extulit nutu clementi laeuorsum uel dextrorsum tanta mole corporis labitur*. This defends *nutantium*, and renders unnecessary the emendation of Heinsius *natantium*. Cp. also Catullus 66. 53 *unigena impellens nutantibus aera pennis obtulit Arsinoes Cypridos ales equus* (where Bentley needlessly alters to *nictan-*

*tibus*). Heinsius changes *molibus* to *motibus*; but the passage from the Florida justifies the reading of F<sup>1</sup> and  $\phi$ .

*genas*] 'jaws': cp. Avianus 24. 16 *Tunc hominem aspiceres oppressum murmure magno conderet ut rabidis ultima fata genis* (sc. of a lion); and the Glosses give *maxillae* as explanation of *genae* (iv. 82. 8; 522. 21). Also of a boar in 8. 4 fin. *genis hac illic iactatis* (if we should not there read *genuinis*). Note the alliteration in *saeuientium dentium*.

*trisulca uibramina*] 'three-forked flickerings of the dragons' tongues': cp. Verg. G. 3. 429 (*Æn.* 2. 475) *linguis micat ore trisulcis*. Serpents have only two prongs to their tongue. Cp. Tennyson, In Memoriam, 110. 2 "Nor cared the serpent at thy side To flicker with his double tongue." For the enallage, cp. 6. 30 *pinnatam Pegasi celeritatem*.

*remigium dextra laeuaque porrigens*] 'extending the oarage of his flight to right and left.' The metaphor of winged creatures 'rowing' is quite common: cp. Ovid A. A. 2. 45 *Remigium uolucrum disponit in ordine pinnas*; Verg. *Æn.* 1. 301 *uolat ille per aera magnum remigio alarum*, where Conington says the original author of the metaphor is supposed to be Æschylus Ag. 52 *πτερόγων ἐρετμοῖσιν ἐρεσσόμενοι*. See also Lucr. 6. 743.

*uolentes . . . praestantes*] See Crit. note. The reading of the inferior mss. *nolentes . . . praeminantes* (*praemonentes*,

excipit, commentus ob iussum Veneris petere eique se praeministrare, quare paulo facilius adeundi fuit copia. sic acceptam cum gaudio plenam urnulam Psyche Veneri citata rettulit.

**16** Nec tamen nutum deae saeuientis uel tunc expiare potuit. nam sic eam maiora atque peiora flagitia comminans appellat renidens exitiabile: "iam tu quidem mag[n]a uideris

7 maga v: magna Fφ.

Beroaldus) is a very fair conjecture. It expresses in other words the warnings of the voiceful waters: cp. c. 14 fin. Lütjohann's *enixius postulantes* 'earnestly demanding' is very flat. But it seems that the waters were willing to allow the eagle its will, when they heard that Venus required them; and as Helm says that *min-* of *minantes* is an alteration, and that originally the first letter was *p̄* (= *prae*) and the third *t*, it is almost certain that his reading *praestantes* must be right. Oudendorp, objecting to the variation in the gender of the eagle (cp. above, *ales illa*), ingeniously suggests *inde socius* for *innoxius*, and for *commentus* he reads *commenta* (after the Juntina), which Jahn improves by reading *commenta se* (better perhaps *commenta eas* sc. *aquas*). But such variation of gender is not infrequent. Bannier (s. v. *ales* in the Thesaurus i., p. 1525) notes Verg. *Æn.* 12. 247 *fuluus Iouis ales*; Sil. 12. 56 *ales fulua Iouis*; Ovid Met. 2. 544 *ales Phoebeius*; Sil. 5. 79 *Phoebea . . . ales*; Ovid. Am. 2. 6. 55 *ales Iunonia*; Anth. Lat. 199. 69 *Iunonius ales*. The gender would, accordingly, appear to have been so undecided that it is little wonder that Apuleius varied it within the limits of a chapter. Priscian (2. 169. 11, see Neue-Wagener, i<sup>3</sup>. 919) says *aquila* is common gender, but we find it only feminine in authors. For *innoxius* used passively, cp. Kritz on Sall. Cat. 39. 2. It is active in 5. 25 *innoxio uolumine*.

**16** nutum deae saeuientis uel tunc expiare] 'satisfy (appease) even then by her sufferings the will of the cruel goddess.' It is difficult to get an exact parallel for this expression; but Cic. Pis. 16 *poenas quibus coniuratorum manes mortuorum expiaretis* somewhat similar.

**comminans**] We must hesitate to alter this word into *commentans* with Vliet, as *comminari* is such a favourite word with Apuleius. Hildebrand, in his fine note on 10. 5, quotes, besides this place, the following passages: 3. 16; 6. 13; 9. 17; 9. 20; 10. 6; 10. 7; De Deo Socr. 7, in which an accusative is used after that verb.

**renidens exitiabile**] Hildebrand compares Tac. Ann. 4. 60 *Tiberius toruus aut falsum renidens uultu*: cp. also c. 13 *subridens amarum*; 5. 28 *irata solidum*.

**tu quidem . . . sed**] σὺ μὲν . . . δὲ: cp. note to 5. 9 init.

**maga**] This is doubtless the right reading for *magna* of the mss. Weyman points out a similar corruption in Ammianus 23. 6. 33. For *maga . . . et malefica* cp. Apol. 51 *magi et malefici hominis*, and possibly 96 *magiae* <et> *maleficii criminibus* (Bosscha adds the *et*); and a great number of cases quoted by Rönisch 'Itala und Vulgata,' pp. 316, 317. Rönisch there shows that *maleficus* is a regular word for witchcraft. For *alla* 'deep,' 'artful,' cp. Vopiscus Carin. 15. 2 *denique, ut erat altus, risit et tacuit*. Suidas s. v. *βαθύς* has ἀντὶ τοῦ πονηρός· οὕτω Μέγανδρος (βαθύτης in Cic. Att. 5. 10 is rather

quaedam mihi et alta prorsus malefica, quae talibus praeceptis meis obtemperasti nauiter. sed adhuc istud, mea pupula, ministrare debebis. sume istam pyxidem," et dedit; "protinus usque ad inferos et ipsius Orci ferales penates te derige[t].  
 5 tunc confere<n>s pyxidem Proserpinae: "petit de te Venus," dicito, "modicum de tua mittas ei formonsitate uel ad unam saltem dieculam sufficiens. nam quod habuit, dum filium curat aegrotum, consumpsit atque contriuit omne." sed haud immaturius redito, quia me necesse est indidem delitam  
 10 theatrum deorum frequentare."

**17** Tunc Psyche uel maxime sensit ultimas fortunas suas et uelamento reiecto ad promptum exitium sese compelli manifeste comperit. quidni? quae suis pedibus ultro ad Tartarum manesque commeare cogeretur. nec cunctata diutius  
 15 pergit ad quampiam turrim praealtam, indidem sese datura[m] praecipitem; sic enim rebatur ad inferos recte atque pulcherrime se posse descendere. sed turris prorumpit in uocem subitam

4 *derige* v: *derig*& Fφ.

5 *conferens* v: *conferes* Fφ.

9 *redito* fφ: *redito* F.

15 *datura* v: *daturam* Fφ.

'reserve,' without a bad connotation): cp. also Sall. Jug. 95. 3 *ad simulanda* <et dissimulanda> *negotia altitudo ingeni incredibilis*.

**pupula**] 'little girlie,' an ironically used pet term. For *pupa* 'a girl,' cp. Mart. 4. 20. 2. The word is generally used of the pupil of the eye, like the Greek κόρη. For *pupus* as a pet term cp. Suet. Calig. 13.

**conferens**] So some inferior mss. for *conferes*. Helm notices chap. 19 *remeas* F for *remeans*.

**indidem delitam**] 'tinctured therewith': cp. 8. 27 *facie coenoso pigmento delita* ('daubed').

**theatrum deorum frequentare**] 'to attend the crowded assemblage of the gods.' The word *frequentare* is sometimes used of a single person in post-Augustan writers: cp. Plin. Ep. 1. 9. 2 *sponsalia aut nuptias frequentauit*; Tac.

Ann. 15. 35. 1 *eius munus frequentanti Neroni*.

**17 recte atque pulcherrime**] 'properly and in the most excellent way.' Editors mostly alter to *recta* 'straight,' i.e. by a straight road, which is of course very good (5. 14 init.; 9. 40), but not at all necessary. For *pulcherrime*, used in this ironical sense, cp. 10. 1 *miles qui propter eximiam impotentiam pulcherrime uapularat*; Plaut. Bacch. 793 *Pendebit hodie pulere*. On this rapid method of getting down to Hades, compare the comic scene in the *Frogs* of Aristophanes 127 ff.

**turris prorumpit in uocem**] The commentators compare the Door talking in Catull. 67; Prop. 1. 16; and the Wall being addressed in the story of Pyramus and Thisbe (Ov. Met. 4. 73). This chapter and the next should be compared with Verg. *Æn.* 6. 400-418.



et: "quid te," inquit, "praecipitem, o misella, quaeris extinguere? quidque iam nouissimo periculo laborique isto temere succumbis? nam si spiritus corpore tuo semel fuerit seiugatus, ibis quidem profecto ad imum Tartarum, sed inde nullo pacto redire poteris. mihi ausculta.

5

**18** Lacedaemo Achaiae nobilis ciuitas non longe sita est: huius conterminam deuiis abditam locis quaere Taenarum. inibi spiraculum Ditis, et per portas hiantes monstratur iter inuium, cui[us] te limine transmeato simul commiseris, iam

9 cui Floridus: cui; Fφ.

te praecipitem . . . extinguere] 'to do thyself to headlong death.' The expression is an artificial one, lit., 'to kill thyself headlong,' equivalent to *te praecipitem dare morti*; but is plainly not to be altered, as by Oudendorp, to *praecipitio*, however fond Apuleius may be of that substantive (4. 25; 5. 25; 6. 12; 9. 19). For the infinitive after *quaerere* cp. 5. 22 *quaerit abscondere*.

isto] Note *isto* for *isti*: cp. 5. 31; 7. 26; 11. 15: cp. *illo* for *illi* Apol. 99, *totae ciuitati* Met. 11. 16, *equiti totoque Romano populo* 11. 17.

**18** conterminam . . . Taenarum] For the feminine cp. 1. 1 *Taenaros Spartiaca*. For Taenarum as the entrance to the lower world, cp. Verg. Georg. 4. 467 *Taenarias etiam fauces, alta ostia Ditis*; Hor. Carm. 1. 34. 10.

inibi] 'therein,' fairly common in Apuleius Metam. 1. 21; 8. 23. 30; 10. 35. It does not seem to be found between the age of Cicero and that of Apuleius. It is used of circumstance in 2. 11. *Sed adsidue respiciens praeministrantem Fotidem inibi* ('therein') *recreabar animi*. The phrase *inibi esse* is used of anything being 'close at hand' Cic. Phil. 14. 5; and *inibi* without *esse* is used with a verb in the sense of 'just,' 'almost': Gell. 1. 3. 1 *cum eum iam inibi mors occuparet*.

spiraculum] cp. Verg. Aen. 7. 568 *Hic specus horrendum, saeui spiracula*

*Ditis*. Apuleius also uses it of the place at Hierapolis in Phrygia, where mephitic vapours ascended (De Mundo c. 17), *sive illa, ut poetae uolunt, Ditis spiracula dicenda sunt*.

iter inuium] This reminds one of Verg. Aen. 3. 383 *Longa procul longis uia dividit inuia terris*. In both places *inuium* implies not absolute impassableness, but that the way is difficult and trackless, 'a pathless road.'

limine] A variant is *limite*, 'boundary,' properly a balk or ridge of land between two fields. Authorities differ as to whether Fφ read *limine* or *limite*. Hildebrand and Helm say *limine*. Eyssenhardt, Jahn, and Vliet say *limite*. Either will suit the sense; but *limine* is the easier. Helm is doubtless right. Floridus rightly altered *cuius* (*cui*;) of the mss. into *cui*, as the dative is required after *commiseris*.

simul commiseris] Apuleius often uses *simul* for *simul ac*; 4. 3 *simul . . . desepxit*; 7. 7 *simul . . . percepit*; 8. 26 *simul . . . conspexit*; 9. 36 *simul inflammati sunt*. In 2. 5 Oudendorp alters *conspexerit* to *conspexit*, for in independent sentences *simul* (*atque*) is generally followed by the perfect indicative; but Novák sees in *conspexerit* an iterative sense, 'as soon as on any occasion she may have seen,' and compares 7. 21 init. *ut quemque . . .*

canale directo perges ad ipsam [h]Orci regiam. sed non <h>actenus uacua debebis per illas tenebras incedere, sed offas pol[l]entae mulso concretas ambabus gestare manibus, at in ipso ore duas ferre stipes. iamque confecta bona parte mortiferae viae continaberis claudum asinum lignorum gerulum cum agasone simili, qui te rogabit decidenti<s> sarcinae fusticulos aliquos porrigas ei, sed tu nulla uoce deprompta tacita

1 *directo* v: *direpto* Fφ.

*horci* Fφ, corr. v.

2 *hactenus* φ man. alt.: *acten*; Fφ.

3 *polentae* φ sed man. alt.: *pollente* Fφ.

5 *continaberis* v: *continaueris* Fφ (sed *contingueris* φ man. alt.).

6 *decidentis* Gruter: *decidenti* Fφ.

*prospexerit* . . . *furens incurrit* (where, however, Haupt alters to *prospexit*). We must not alter to *commisisti* in the passage before us, as the future perfect is quite regular when a future follows: cp. Cic. *Sest.* 146 *nec, quotienscunque me uiderit, ingemescet*.

**canale**] 'beaten track' (lit. 'pipe' or 'channel' for conveying fluids): cp. 9. 11 *propellor ad incurua spatia flexuosi canalis*.

**hactenus**] Somewhat unusual in prose when expressing actual distance in space, yet cp. Tac. *Germ.* 35; also Ov. *Trist.* 1. 10. 22.

**offas polentae mulso concretas**] 'lumps of barley meal stiffened with mead.' Apuleius, following Verg. *Æn.* 6. 420 (Cerberus) *melle soporata et medicatis frugibus offam obicit*, is thinking of the honey-cake (μελιτοῦττα) placed at the side of a corpse by the Greeks: cp. Suidas μελιτοῦττα ἐδίδοτο τοῖς νεκροῖς ὡς ἐς τὸν Κέρβερον, though others supposed that it was to appease the dogs that accompanied Hecate.

**stipes**] 'contributions.' The "obolus to pay the Stygian ferry" (Browning); cp. Lucian *Charon* 11, and Juv. 3. 267 *nec habet quem porrigat ore trientem*.

**bona parte**] 'a good part.' This is a quite common phrase, used even by

Cicero (*De Orat.* 2. 14): cp. Hor. *Sat.* 1. 1. 61.

**continaberis**] see note to 5. 31. It has been proved by a vase-painting which is older than Polygnotus that Apuleius is not referring to Ocnus and his ass: see Furtwängler in *Archaeologische Zeitung* (1870, Taf. 31, 32), and Introduction (chapter ii).

**agasone**] This word can mean either a groom or a driver of stable animals. In 7. 18 and 7. 25 Apuleius uses it of the driver of an ass, as here. In 6. 20 he is called *asinarius*. Livy 43. 5. 8 uses it of a driver of horses. For the sense of 'groom,' cp. Curt. 8. 6. 4.

**qui te rogabit . . . ei**] This is quite different from the description of Ocnus, the ass-driver who is usually represented in the lower world. According to the representation which was depicted by Polygnotus (see Pausanias x. 29. 1; a similar painting by Nicophanes, a pupil of Pausias: Plin. H. N. 35. 137), Ocnus plaits a rope which is being eaten by the ass who is behind him: cp. Propertius 4. 3. 21 (of the inventor of warlike instruments, whose restless energy should ever prove fruitless) *dignior obliquo funem qui torqueat Oeno aeternusque tuam pascat, aselle, famem*. Such a representation is given in

praeterito. nec mora cum ad flumen mortuum uenies, cui praefectus Charon, protenus expetens portorium, sic ad ripam ulteriorem sutili cumba deducit commeantes. ergo et inter mortuos auaritia uiuit nec Charon ille † Ditis et pater, tantus deus, quicquam gratuito facit, set moriens pauper s

Baumeister's *Denkmäler* (Fig. 2041), from a marble well-head now in the Vatican. There are other representations of the same theme which are mentioned by Dr. Frazer in his note on the passage from Pausanias. Among these is a vase-painting from Palermo, which is no doubt a caricature, but represents the ass, not as eating a rope, but with its load having fallen off. Dr. Frazer is hardly right in supposing that the lines in the vase-painting represent the rope: they are rather the *fusticulos* of Apuleius. According to Rossbach (*Rh. Mus.* 48 (1893), p. 598) the Palermo vase is certainly as old as the sixth century B.C., and indirectly serves as evidence of the antiquity of the original tale which Apuleius adopted; for if Apuleius was himself the author of the description of Hades, he would most probably have represented Ocnus in the way which was traditional from the time of Polygnotus. A scholion on 'Ορου πόκαι in Cratinus (Kock, No. 348) by Photius and Suidas says, ἐπὶ τῶν ἀνηνύτων καὶ μὴ ὄντων λέγεται ἡ παροιμία, and compares it to πλίνθον πλύνειν. It continues 'Αρίσταρχος δὲ διὰ τὸ Κρατῖνον ὑποθέσθαι ἐν 'Αἰδου σχοινίον πλέκοντα, ὄνον δὲ τὸ πλεκόμενον ἀπεσθίοντα, which looks, as Kock says, as if Cratinus read 'Οκνου πλοκάς: and it seems as if the right reading in Aristoph. *Ran.* 186 (where Charon is calling for passengers) were τίς εἰς τὸ Λήθης πεδίον ἢ εἰς 'Οκνου πλοκάς ἢ εἰς Κερβερίου ἢ εἰς κόρακας ἢ ἐπὶ Ταίναρον; not ὄνον πόκας, which the Schol. explains (apparently *ad hoc*), first as ἄχρηστον—for it is useless to shave an ass; secondly as ἐπὶ τῶν ἀνηνύτων

and ἀνποστάτων, comparing χύτραν ποικίλλειν.

nec mora cum . . . uenies] For this form of expression, cp. 6. 24 init.

flumen mortuum] 'The Dead River,' i.e. the Styx. Of the rivers of Hades, Cocytus seems to have been regarded as sluggish (*Hor. Carm.* 2. 14. 17), and Styx as motionless: cp. below *pigrum fluentum*, and Verg. *Æn.* 6. 438 *tristique palus inamabilis undae*. The word *mortuum* is applied to *mare*, meaning both the Northern Ocean (*Plin. H. N.* 4. 94; cp. *Tac. Germ.* 45) and the Dead Sea in Palestine.

sic] 'on this condition,' i.e. on receiving the fee. *Sic*, like οὕτω, is often used by Ap. in the apodosis 3. 1, 15; 4. 15; 7. 17; 9. 19, 32, and elsewhere.

sutili] an epithet taken from Vergil *Æn.* 6. 413 *gemuit sub pondere cumba sutilis*. Charon's boat, the oldest in the world, was naturally of a primitive nature, consisting of hides 'stitched together' over a frame-work of wood, like a coracle.

Ditis †et pater] For the nominative *Ditis* cp. Petron. 120. 76 *has inter sedes Ditis pater extulit ora*: Quintil. 1. 6. 34 *et Ditis quia minime diues*. There are two objections to *et*: it should be *nec*, and should precede *Ditis*. Eyssenhardt transposes *et* to that place. Sauppe omits it, and inserts *uel* after *ille*, which is adopted by Helm. Beroaldus omitted *et*, and inserted *nec* before *Ditis*. Gronovius gives *Ditis portitor*. Why *Dis pater* is credited with rapacity for money I do not know. On general principles the gods do nothing for nothing (*Lucian Sacrif.* 2); but Apuleius



uiaticum debet quaerere et aes si forte prae manu non fuerit, nemo eum expirare patietur. huic squalido seni dabis nauli nomine de stipibus quas feres alteram, sic tamen ut ipse sua manu de tuo sumat ore. nec setius tibi pigrum fluentum  
5 transmeanti quidam supernātans senex mortuus putris adtollens manus orabit ut eum intra nauigium traahas, nec tu tamen inlicita adflectare pietate.

**19** Transito fluuio modicum te progressa<m> textrices orabunt anus telam struentes manus paulisper accommodes,  
10 nec id tamen tibi contingere fas est. nam haec omnia tibi et multa alia de Veneris insidiis orientur, ut uel unam de manibus

6 *traahas* v: *tradas* Fφ.

8 *progressam* Fφ ambo ex corr.

must have had some definite consideration in his mind relative to the King of the Shades. The reference cannot be to the name Πλούτων: for he bears that name ἄτε πλουτοδότης καὶ μεγαλόδαρος ὦν (Lucian Tim. 21).

**uiaticum**] cp. Plaut. Poen. prol. 71 *ipse abiit ad Acheruntem sine uiatico*. Lucian Catapl. 18 οὐδὲ τὸν ὀβολὸν ἔχω τὰ πορθμεῖα καταβαλεῖν.

**prae manu**] 'in hand.' This phrase is found in Plautus (Bacch. 624) and Terence (Ad. 980); but does not seem to reappear until the Antonine age.

**nemo . . . patietur**] That is, no one will let him die without giving him the coin. If the dying man has it not himself, common charity will give it. This seems to be the meaning, though it is not well expressed.

**nauli**] Taken, like many sea-faring words, direct from the Greek ναῦλον: cp. Aristoph. Ran. 270 ἐκβαῖν, ἀπόδος τὸν ναῦλον. See Juv. 8. 97, where the word seems used of passage-money in the upper world, though it would be quite possible to take it even there of Charon's obolus. For the word undoubtedly used of ordinary passage-money cp. Xen. Anab. 5. 1. 12; Digest 20. 4. 6. 1.

**de tuo sumat ore**] cp. Lucian De

Luctu 10 ἐπειδὴν τις ἀποθάνῃ τῶν οἰκείων πρῶτα μὲν φέροντες ὀβολὸν εἰς τὸ στόμα κατέθηκαν αὐτῷ μισθὸν τῷ πορθμεῖ τῆς ναυτιλίας γενησόμενον: and many corpses have been found with this coin in their mouths: cp. Marquardt - Mau 'Privatleben der Römer,' i. p. 349, and Mayor on Juvenal 3. 267 (*nec habet quem porrigat ore trientem*). This burial custom appears to be first mentioned in Aristophanes, Ran. 140, 270.

**fluentum**] This word is rare in the singular; cp., however, 6. 12 *platano quae mecum simul unum fluentum bibit*; De Deo Socr. 19 *Ilissi amnis modicum fluentum*; Ausonius Mos. 419.

**adflectare**] This is the only place where this word is used except in a geographical signification.

**19 modicum te progressam**] 'having advanced a little': cp. 8. 21 (of time) *modicum commoratus*; 1. 22 *modico secus progressus*, 'a little farther.'

**manus . . . accommodes**] 'assist,' 'lend a hand': cp. 9. 6 *mihique manum tantisper accommodas*; Senec. De Ira 2. 23. 1 *effecit ira ut tyrannus tyrannicidae manus accommodaret et praesidia sua gladio suo caederet*.

**de Veneris insidiis**] A difficulty has been raised as to how Venus had

omittas offulam. nec putes futile istud polentacium damnum leue; altera enim perdita lux haec tibi prorsus denegabitur. canis namque praegrandis, teriugo et satis amplo capite praeditus, immanis et formidabilis, tonantibus oblatrans faucibus mortuos, quibus iam nil mali potest facere, frustra 5 territando ante ipsum limen et atra atria Proserpinae semper excubans seruat uacuam Ditis domum. hunc offrenatum unius offulae praeda facile praeteribis ad ipsamque protinus Proserpinam introibis, quae te comiter excipiet ac benigne, ut et molliter assidere et prandium opipare suadeat sumere. sed tu 10 et humi reside et panem sordidum petatum esto, deinde

4 tonantibus Lipsius: conantibus Fφ.

power in the lower world. Two answers may be made to this: either that in popular tales the power of the persecutor is very extended, and such power is assigned to Venus without much thought as to how far it squares with her usual attributes as an Olympian and terrestrial divinity: or the words *de Veneris insidiis* may only mean that Venus knew the temptations that would assail Psyche, and thus by craft subjected her to them.

**futile**] 'paltry loss of a barley cake': cp. 3. 23 *specta denique quam paruis quamque futilibus tanta res procuretur herbulis*. For *polentacium damnum* cp. 5. 8. *coniugale praeceptum*: 6. 20 *Veneriam legationem*.

**teriugo**] 'threefold': cp. Verg. *Æn.* 6. 417 *latratu . . . trifauci*.

**territando**] cp. Verg. *Æn.* 6. 400 *licet ingens ianitor antro aeternum latrans exsangues terreat umbras*.

**atra atria**] 'pallid palaces'—alliteration.

**uacuam Ditis domum**] Verg. *Æn.* 6. 269 *Perque domos Ditis uacuas et inania regna*.

**offrenatum . . . praeda**] 'when quieted (lit. muzzled) by your letting him seize one of your lumps.' This is a common feature in fairy-tales, and

is one of the incidents from fairy-tales which have been used by Vergil in his account of the lower world; cp. Verg. *Æn.* 6. 421 *Ille (Cerberus) fame rabida tria guttura pandens corripit obiectam*. Other examples of features of fairy-tales in Vergil are the golden bough and the doves which guide the steps of Æneas (ib. 190 ff.). For *offrenatum* cp. Apol. 77 *iuuenem simplicem, praeterea nouae nuptae illecebris offrenatum, suo arbitratu de uia deflectit*; Plaut. Capt. 755 *Usque offrenatum suis me ductarent dolis* ('lead by the nose').

**molliter assidere . . . sumere**] Rossbach (*Rhein. Mus.* 48 (1893), p. 598) notices that the invitation of Proserpina to Psyche to sit down to a banquet is not to be explained with Ettig ('Acheruntica' = Leipziger Studien xiii, 385. 2) as an allusion to the supposed danger attaching to eating the food of the gods of the lower world: for Psyche is bidden to ask for some of that food, though it is only common bread. He thinks the danger lay in the possibility of some trick, such as was practised on Theseus whereby he had to sit for ever: cp. Verg. *Æn.* 6. 617.

**panem sordidum**] called *panis cibarius* in the next chapter: cp. note to 6. 11.

nuntiatio, quid adueneris, susceptoque quod offeretur rursus remea<n>s canis saeuitiam offula reliqua redime ac deinde auaro nauitae data quam reseruaueras stipe transitoque eius fluuio recolens priora uestigia ad istum caelestium siderum  
 5 redies chorum. sed inter omnia hoc obseruandum praecipue tibi censeo, ne uelis aperire uel inspicere illam quam feres pyxidem uel omnino diuinæ formonsitatis *abditum* . . . . . curiosius thensaurum."

**20** Sic turris illa prospicua uaticinationis munus explicuit.

1 *offeretur*  $\phi$ : *efferetur* F.

2 *remeans*  $\phi$ : *remeas* F.

4 *recolens* F $\phi$ : in margine F habet aliquid quod iam non dispici potest: *recalcans* coni. Oudendorp.

7 *abditum* F sed *abdi* ita refectum ut quid fuerit non dispici possit: *addictum*  $\phi$ .

9 *prospicua* F $\phi$ : in margine eadem manu uel *propitia*.

quid adueneris] cp. Plaut. Merc. 940 *quid eo aduenerim* ('the object of my coming').

*recolens*] 'retracing,' 'going over again.' This word is used in almost as many senses as our phrase 'to go over.' It means to bestow one's attention again on anything: cp. 5. 10 *Venerem meam recolentem*; 9. 21 *recolens* ('remembering') *festinationis suae delictum*; 11. 7 *monitionis ordinem recolebam* ('I went over again in mind'). The Dictionaries quote Phaedrus 1. 18. 1 *nemo libenter recolit qui laesit locum*. If the mss. admitted it, we should readily accept *recalcans*, which Oudendorp suggested, comparing 9. 11 *mea recalcans uestigia*. There is something illegible in the margin of F, which may possibly be *recaloans*.

*redies*] For this form cp. Seneca. Epist. 119 20 (*exiet*); Tibullus 1. 4. 27 (*transiet*). It is very common in ecclesiastical Latin: cp. Neue-Wagener iii<sup>3</sup>. 327 f.

uel omnino . . . thensaurum] Some verb has been lost, which it is impossible to replace with certainty. It was probably of a general nature,

meaning 'to pay attention to': and nothing better than *curare* (Koziol) readily presents itself: cp. 6. 2 init. That word also accounts for the corruption. The inferior mss. altered *curiosius* into *cures*; but we cannot easily dispense with the adverb which expresses so essential an idea in the story of Psyche. For *abditum* Helm compares 5. 14 *thensaurumque penitus abditae fraudis*. In F *abdi*- is a correction, possibly of *addic*-, which appears in  $\phi$ .

**20** *prospicua*] 'provident': cp. 1. 21 *prospicue Demeas meus in me consuluit*; 11. 18 *cum familiares . . . prospicue curassent*. The interpretation 'conspicuous,' 'far-seen' (*τηλεσκοπος*), is otiose here, and not in accordance with the usage of Apuleius: nor can it be defended by Statius Theb. 12 15, for the right reading there is *perspicuae*. But there may have been something of the meaning 'far-seeing' (*τηλεσκοπος* paroxytone) in the literal, physical sense, hovering before the mind of Apuleius in his choice of the epithet. In the margin of F the emendation *propitia* is suggested, which is just possible; cp. note to 5. 22 fin.



nec morata Psyche pergit Taenarum sumptisque rite stipibus illis et offulis infernum decurrit meatum transitoque per silentium asinario debili et amnica stipe uestitori data, neglecto supernatantis mortui desiderio et spretis textricum subdolis precibus et offulae cibo sopita canis horrenda rabie domum 5 Proserpinae penetrat. nec offerentis hospitae sedile delicatum uel cibum beatum amplexa, sed ante pedes eius residens humilis cibario pane contenta Veneriam pertulit legationem. statimque secreto repletam conclusamque pyxidem suscipit et offulae sequentis fraude caninis latratibus obseratis residuaque nauitae 10 reddita stipe longe uegetior ab inferis recurrit. et repetita atque adorata candida ista luce, quanquam festinans obsequium terminare, mentem capitur temeraria curiositate et "ecce," inquit, "inept<a> ego diuinae formonsitatis gerula, quae

6 *delicatum* v: *dedicatum* Fφ.

10 *obseruatis* Fφ, sed u lineola deletio.

14 *inepta ego* φ: *ineptee go* F, sec go deleuit alt. manus.

**infernum decurrit meatum]** 'hastily traversed the pathway to the Shades.' For this cognate acc. cp. Verg. *Æn.* 5. 862 *currit iter tutum*; 3. 191 *currimus aequor*. Bolder is *decurrere laborem* in Georg. 2. 39.

**asinario]** called *agasone* in 6. 18.

**amnica stipe]** 'the ferry-toll.' For *amnicus* cp. Vopisc. Aurel. 47. 3 *navicularios Niliacos apud Aegyptum novos et Romae amnicos posuit*.

**nec . . . uel]** This use of *uel*, where we should expect *nec*, is common in Apuleius: see 5. 19 *nec . . . uiri mei uidi faciem uel omnino cuiatis sit noui* (cp. 3. 11); 10. 10 *nec rota uel eculeus . . . iam deerant*; 11. 22; 11. 30 (bis). Less unusual are passages where *uel* is repeated, as 5. 11 *certe de marito nil quidquam uel audias uel respondeas*; cp. 5. 12. For further see Koziol, p. 322.

**delicatum]** 'luxurious,' 'soft.' The older editors rightly corrected the mss.

**dedicatum:** see c. 19 *molliter assidere*. The word *delicatus* is a favourite with Apuleius: cp. 5. 10 *delicatas manus*; 5. 22 *plumulae tenellae et delicatae*; 5. 25; 9. 33; 10. 20, 32; Apol. 4. 19.

**cibario pane]** cp. note to 6. 11.

**offulae sequentis fraude]** 'by the beguilement of the second cake.' For *sequens* F. Norden compares 5. 27 *nec uindictae sequentis poena tardauit*.

**longe uegetior]** This gracefully expresses the sense of exhilaration we all feel when some dismal work is successfully accomplished. The word is especially used for the feeling of refreshment after sleep: cp. 9. 3.

**mentem capitur]** We find *mente captus* often (e.g. Cic. Cat. 3. 21), and *captus animi* in Tacitus (Hist. 3. 73), but I do not know of any other ex. of the acc. Yet it is of exactly the same nature as (say) Verg. *Æn.* 5. 869 *casuque animum concussus amici*; cp. Roby, § 1126.

nec tantillum quidem indidem mihi delibo uel sic illi amatori meo formonso placitura," et cum dicto reserat pyxidem.

**21** nec quicquam ibi rerum nec formonsitas ulla, sed infernus somnus ac uere Stygius, qui statim coperculo reuelatus  
 5 inuadit eam crassaque soporis nebula cunctis eius membris perfunditur et in ipso uestigio ipsaque semita conlapsa<m> possidet. et iacebat immobilis et nihil aliud quam dormiens cadauer. sed Cupido iam cicatrice solida reualescens nec diutinam suae Psyches absentiam tolerans per altissimam  
 10 cubiculi quo cohibebatur elapsus fenestram reffectisque pennis aliquanta quiete longe uelocius prouolans Psychen accurrit suam detersoque somno curiose et rursus in pristinam pyxidis

5 *crassaque* v: *crassoque* Fφ.

6 *collapsam* v: *collapsa* Fφ.

9 Post *altissimam* in F lacuna quattuor litterarum. Hanc lacunam φ complevit addito *partem*.

**nec tantillum quidem]** For *nec . . . quidem* see note to 5. 5.

**uel sic]** 'at least in this way'—a pretty trait of modest self-depreciation. Psyche implicitly disdains the possession of any beauty, but thinks that from the casket she will get a little beauty to attract her lover and match in some way his beauty. For *uel sic* Weyman compares Firmicus Err. 25 fin. *reliqua persequamur ut uel sic pollutarum aurium sordes purificans possit sermo purgare*.

**et cum dicto]** This method of connecting a speech with the succeeding narrative is much used by Apuleius: cp. 1. 16, 17, 18, 22 (bis), 23, and about a dozen more times; see Koziol 318. A variation is 5. 24 *et cum termino sermonis* (cp. 3. 14 *cum isto fine sermonis*).

**21 coperculo reuelatus]** 'when the lid disclosed it.' The word *reuelare* often occurs in Apuleius, 2. 24, 26; 3. 9, 15; 9. 22 (*luminibus reuelatis*, 'when my eyes were unbandaged'), 26, 42; 10. 18. The expression is a little unusual, 'disclosed by the lid,' i.e. 'by the lid's being taken off': but there is no need to alter with Rohde to *reuelatus*.

**in ipso uestigio]** 'on the very spot.' Hildebrand notices that in this sense, unless some word like *loci* or *temporis* follows *uestigio* (cp. Cic. Pis. 21), in Classical Latin we find a preposition added, such as *in* or *e*. In Apuleius, however, we find *uestigio* without a preposition used in the sense of *illico* (4. 27).

**solida]** 'as the wound had become hard,' 'had cicatrised.' Rohde reads *solidata* for *solida*. The Dictionary quotes Pliny 24. 152 *neruos abscisos . . . solidari*, and of broken limbs setting, 28. 227. But the adjective gives the sense satisfactorily.

**aliquanta]** For this adjective cp. 8. 18 *aliquanto denique viae permenso spatio*: Apol. 71 *aliquantam pecuniam . . . debebat*. It seems to be first found in Sallust, e.g. Jug. 105. 4; cp. also Bell. Afr. 21. 1.

**Psychen accurrit]** For absence of a preposition cp. note to 5. 4.

**detersoque]** For the *soporis nebula* was *crassa*; see above.

**curiose]** 'carefully.' cp. Petron. 135 *deterisique curiose manibus* and *granaque . . . curiosa manu segrego*. This scene

sedem recondito Psychen innoxio punctulo sagittae suae suscitatur et "ecce," inquit, "rursum perieras, misella, simili curiositate. sed interim quidem tu provinciam, quae tibi matris meae praecepto mandata est, exsequere nauiter, cetera egomet uidero." his dictis amator leuis in pinnas se dedit, 5 Psyche uero confestim Veneri munus reportat Proserpinae.

**22** Interea Cupido amore nimio peresus et aegra facie, matris suae repentinam sobrietatem pertimescens, ad armillum redit alisque pernicipibus caeli penetrato uertice magno Ioui supplicat suamque causam probat. tunc Iuppiter prehensa 10 Cupidinis buccula manuque ad os suum relata consauiat atque sic ad illum: "licet tu," inquit, "domine fili, numquam mihi

3 provinciam F: tu provinciam addidit φ alia aut eadem manu in lacuna.

quae] que F: que φ: quod f.

4 mandata Fφ: mandatum f.

8 armillum F: armilē φ et F in margine.

has been selected by both Thorwaldsen and Canova for statues.

**perieras**] This is the same kind of hypothetical indicative as is found, e.g., in Hor. Carm. 2. 17. 29 *me truncus . . . sustulerat nisi Faunus ictum dextra leuasset*; Ovid Fast. 2. 434 *utilius fuerat non habuisse nurus*, 'you would have perished (if I had not helped you).'

**simili**] i.e. as on the occasion when you were curious as to my appearance (5. 23).

**sed interim . . . tibi**] This use of *provincia* for 'duty,' 'function,' is quite common in the comic writers, and is used by Cicero (Sull. 52 and elsewhere). The word *interim* is charming and full of significance: 'meanwhile,' i.e. until I can arrange everything for a renewal of our union.

**amator leuis**] 'her airy lover.' For *in pinnas se dedit* cp. 2. 29 *me in meam quietem permitte*.

**22 amore nimio peresus**] cp. Verg. Aen. 6. 442 *quos durus amor crudeli tate peredit*; Catull. 55. 23 *et multis langoribus peresus essem*.

**matris suae repentinam sobrietatem**] 'his mother's sudden reformation.'

**ad armillum redit**] 'returns to his old ways,' lit. 'to the wine-jar'; cp. 9. 29 *illa . . . exasperata ad armillum reuertitur*. The proverb is found in Lucilius 767 (ed. Marx) *anus russum ad armillum*, 'the old woman returns to the bottle,' *armillum* being, according to Paulus on Festus 2, *uas uinarium in sacris dictum quod armo id est humero deportetur*. This derivation is only a popular etymology. The word is possibly a diminutive of *arma*. One of the Glosses (CGL v. 6. 13) gives *armillum uas uinarium unde anus (antis Codd.) ad armillum*.

**prehensa . . . buccula**] cp. Suet. Galb. 4 *Augustum puero . . . apprehensa buccula dixisse*. In 2. 13 Ap. uses the deponent form *consauiat eum*. These are the only two places in Lat. where the word occurs. For the double form cp. *altercare* (6. 26) and *-cari: percontare* (11. 19) and *-ari*.

**domine fili**] On the use of the address 'domine' in ordinary life



concessu deum decretum seruari honorem, sed istud pectus meum, quo leges elementorum et uices siderum disponuntur, conuulneris assiduīs ictibus crebrisque terrenae libidinis foedaueris casibus contraque leges et ipsam Iuliam disciplinam-  
 5 que publicam turpibus adulteriis existimationem famamque meam laeseris in serpentes, in ignes, in feras, in aues et gregalia pecua serenos uultus meos sordide reformando, at tamen modestiae meae memor quodque inter istas meas manus creueris, cuncta perficiam, dum tamen scias aemulos tuos cauere

Friedländer (*Sittengeschichte Roms* i<sup>6</sup>. 442 ff.) has a learned discussion. He notices (p. 449) that brothers and sisters were accustomed to use the word sometimes when speaking of or to one another: cp. Seneca Ep. 104. *1 illud mihi erat in ore domini mei Gallionis*, ['my respected Gallio']; and that though the address of Jupiter is here somewhat jocular, yet we find Symmachus in seriousness addressing his daughter as *domina filia* (Ep. 6. 40, 67). For Cupid as *filius* of Jupiter cp. note to 5. 29 fin.

**istud pectus meum**] For *iste* used for *hic* cp. below *istas meas manus* and 5. 10 init.: 5. 30 fin.; and see note to 6. 10 *istam uesperam*. Apuleius uses *hic iste* in 2. 13 *hic iste Chaldaeus*. Of course he often uses *iste* in the usual connexion with the second person, 5. 6 *tuo isto . . . concubio*: cp. Kretschmann 90, 91.

**casibus**] 'incidents,' 'casualties' of gallantry upon earth: cp. 7. 4 *fortissimum quemque uariis quidem sed impigris casibus oppetisse*.

**ipsam Iuliam**] The *Lex Iulia de adulteriis coercendis* was passed by Augustus in 737 (= 17 B.C.), and formed throughout Roman times the basis of procedure in the matter of adultery: cp. Digest 48. 5, the whole of which Title is devoted to the Julian law.

**disciplinamque publicam**] cp. 4. 30 *contempta disciplina publica*.

**in serpentes . . . gregalia pecua**] Ovid. Met. 6. 103 ff. relates how Arachne portrayed the loves of Jupiter, *Maconis elusam designat imagine tauri Europam . . . fecit et Asterien aquila luctante teneri: fecit olorinis Ledam recubare sub alis. Addidit . . . aureus ut Danaen, Asopida* (i.e. Ægina) *luserit ignis, Mnemosynen pastor, uariis Deoida* (i.e. Proserpina) *serpens*.

**in ignes**] Jahn alters to *in imbres*, as we should expect some allusion to Danae; and Rohde reads *in cygnos*, *in feras immanes* (for *in aues*). But Jupiter appeared in fire to Ægina (see above), and also to Semele. In the enumeration of Jupiter's amours in Lucian Dial. Deorum 2. 1 there is no mention of fire; but in Achilles Tatius, 2. 37, *Σεμέλην δ' εἰς οὐρανὸν ἀνήγαγεν οὐκ ὄρνις ὠμωστῆς ἀλλὰ πῦρ*: cp. Ov. Met. 3. 307 ff.

**reformando**] Apuleius is fond of using the abl. of the gerund. Leky (p. 34) quotes 3. 19; 7. 17, 21, 22; 9. 5, 35.

**scias aemulos tuos cauere**] 'bear in mind, to guard against your rivals.' This doubtless means that Cupid, previously so flighty, must be on the watch that no lovers pay their addresses to Psyche. Jupiter does not mean to refer to himself, as Oudendorp seems to think. We can hardly take *aemulos tuos* in the sense of 'enemies' with special reference to Venus, as Hildebrand suggests. Plainly Jupiter means that

ac, si qua nunc in terris puella praepollet pulcritudine, praesentis beneficii uicem per eam mihi repensare te debere."

**23** Sic fatus iubet Mercurium deos omnes ad contionem protinus conuocare ac, si qui coetu caelestium defuisset, in poenam decem milium nummum conuentum iri pronuntiare. 5 quo metu statim completo caelesti theatro pro sede sublimi sedens procerus Iuppiter sic enuntiat:

"Dei conscripti Musarum albo, adolescentem istum quod manibus meis alumnatus sim, profecto scitis omnes. cuius

9 *sim* F ut uidetur, et *φ*: *sit* f.

Cupid must remember, now that he is to be married, that he has responsibilities. For *cauere* cp. Ovid. A. A. 1. 753 *Cognatum fratremque caue carumque sodalem*.

**puella praepollet pulcritudine]** Alliteration. 'if any lass lives excellent in loveliness.'

**praesentis beneficii uicem . . . debere]** 'that in return for this kindness you are bound to make recompense to me by means of her.' As no certain example of the genitive after *uicem* when it is a direct accusative and not used adverbially is forthcoming, it seems necessary to take *repensare* as intransitive. The Dictionaries refer to Lactantius Inst. 7. 1 fin. § 25 *ea quae legunt et non intellegunt Deo repensante patientur*.

**23 in poenam . . . conuentum iri]** 'to be sued for a penalty of ten thousand sesterces.' This use of *conueniri* is frequent in the Digest, e.g. 3. 5. 31: 4. 3. 13. For fines on senators cp. Varro in Gellius 14. 7. 10 *de pignore quoque capiendo disserit deque multa dicenda senatori qui cum in senatum uenire deberet non adesset*; cp. Dio Cass. 54. 18. 3; 55. 3. 2.

**theatro]** 'assembly room'; cp. 6. 16 fin. **pro sede sublimi sedens]** 'aloft on his lofty throne': cp. *pro rostris, pro tribunali*. Note the alliteration.

**procerus Iuppiter]** 'tall Jupiter'—an unusual epithet.

**Dei conscripti]** cp. Seneca Apocol. 9 init.

**Musarum albo]** 'in the register of the Muses.' The Muses, as presiding over writing and literature, keep the roll of the divinities. Generally the genit. after *album* ('list,' 'register') is objective, e.g. *album senatorum, iudicum* (list of names of the senators, judges); here, however, it is possessive ('kept by the Muses'). Erasmus notices that the Muses are rightly the registrars of the gods, for they inspire the poets, who alone bring the gods into honour and notice. Hildebrand quotes Fulg. Myth. 1. Prol. 15 (= p. 8. 22 Helm), where Calliope says *una . . . sum e uirginali Elieoniadum curia Iouis albo conscripta* as an example of facetious reference to registers in Olympus.

**quod . . . alumnatus sim . . . scitis]** For *scire quod* F. Norden compares Plaut. Asin. 52 *scio iam filius quod amet meus istanc*, which Lindsay (Syntax of Plautus, p. 112) thinks doubtful. A similar use is also found in Apuleius Met. 4. 5 *animaduerteram colloquentes quod in proximo nobis esset habenda mansio*; 10. 24 *mittit seruulum . . . qui puellae nuntiaret quod eam inuenis . . . uocaret ad sese*. For *alumnati* used actively cp. 8. 17 *canes . . . quos ad tutelae praesidia curiose fuerant alumnati*. In 9. 36 *canes . . . transeuntium . . . passiuus morsibus alumnatos* it is used passively; cp. 10. 23.

primae iuuentutis caloratos impetus freno quodam coercentes existimaui; sat est cotidianis eum fabulis ob adulteria cunctasque corruptelas infamatum. tollenda est omnis occasio et luxuria puerilis nuptialibus pedicis alliganda. puellam elegit  
 5 et uirginitate priuauit: teneat, possideat, amplexus Psychen semper suis amoribus perfruatur." et ad Venerem conlata facie, "nec tu," inquit, "filia, quicquam contristare nec  
 10 prosapiae tantae tuae statuque de matrimonio mortali metuas. iam faxo nuptias non impares, sed legitimas et iure ciuili congruas," et ilico per Mercurium arripi Psychen et in caelum perducere iubet. porrecto ambrosiae poculo, "sume," inquit,

8 *prosapie* f: *piosa pie* Fφ.

11 *iubet* F: *iubet* "φ.

**caloratos impetus**] 'the heated impetuosity of youth': cp. 10. 23 *caloris iuuenalis impetu lapsus*. For *caloratus* in this sense the only other passage quoted in the Thesaurus is Fulg. Myth. 3. 4 (= 63. 22 Helm) *omne enim caloratae iuuentutis igniculum torpidae ueternositatis algescit in senio*.

**teneat, possideat**] cp. Justinian Institutes 3. 29. 2 *quodue tu meum habes tenes possides*, on which Sandars says *habes* refers to *dominium*, *tenes* to physical detention, *possides* to possession (cp. Dig. 41. 4. 49. 1 *possessio non tantum corporis sed et iuris est*): also Pliny Ep. 1. 16. 1 *nunc enim totum me tenet habet possidet*. There is no need to add *habeat*, as has been suggested, owing to the legal formula, though it might have easily been lost after *teneat*. Jupiter, being a lordly personage, would not trouble to speak with the full exactness of a lawyer.

**amplexus Psychen**] Dietze (p. 138) thinks it possible that Apuleius may be alluding to the celebrated Capitoline statue (Baumeister, *Denkmäler*, Fig. 1576).

**conlata facie**] cp. note to 5. 6.

Here it means simply 'turning to,' and is rare when thus used of a single person: cp. Senec. Epist. 71. 34 *ut possit cum illa (Fortuna) conferre uultum*.

**nec prosapiae tantae tuae statuque . . . metuas**] 'do not be afraid for your grand lineage and social position by reason of the marriage being one with a mortal': *statu* is dative; for the dat. cp. Verg. Georg. 1. 186 *inopi metuens formica senectae*; and Æn. 10. 94. For *de* of the cause of fear, 7. 16 *de me metuentes sibi*. Apuleius is fond of the word *prosapia*, cp. 1. 1; 8. 2; 9. 35; 10. 18; De Deo Socr. 23; Apol. 18.

**impares**] cp. note to 6. 9.

**iure ciuili congruas**] 'suitable according to civil law.' This word *congruus* is found in Plautus (Mil. 1116), but does not reappear until Apuleius, and is frequently in use after him. Jahn alters *iure* to *iuri* (cp. De Dogm. Plat. 2. 13); but this is unnecessary, as *congruus* is often used absolutely: cp. 7. 1.

**ambrosiae**] *Ambrosia* is generally regarded as the solid food of the gods, while *nectar* is the liquid (Serv. on Æn. 12. 419). Here *ambrosia* is loosely used for *nectar*. For another sense of



"Psyche, et immortalis esto, nec umquam digredietur a tuo nexu Cupido, sed istae uobis erunt perpetuae nuptiae."

**24** Nec mora cum cena nuptialis affluens ex-<sup>h</sup>ibetur. accumbat summum torum maritus, Psychen gremio suo complexus. sic et cum sua Iunone Iuppiter ac deinde per s ordinem toti dei. tunc poculum nectaris, quod uinum deorum est, Ioui quidem suus pocillator ille rusticus puer, ceteris uero Liber ministrabat, Vulcanus cenam coquebat; Horae rosis et ceteris floribus purpurabant omnia, Gratiae spargebant balsama Musae †quoque canora personabant; . . . . Apollo cantauit 10

3 exhibetur φ al. man.: exibetur Fφ.

*ambrosia* see 5. 22. In Ovid Met. 14. 607 *Venus ambrosia cum dulci nectare mixta contigit os* (sc. of Æneas) *fecitque deum*. No parallel can be adduced for the meaning of 'immortality,' assigned to *ambrosia* by Rodius, though Mart. Cap. 2. 141 (cp. 1. 34) has *immortalitatis poculum*.

**nuptiae]** With the whole scene Hildebrand well compares the marriage of Philologia and Mercury in Martianus Capella 2, § 140 f.

**24 Nec mora cum . . . exhibetur]** cp. 6. 18. This phrase is generally found with the present indicative, e.g. 4. 10; 5. 6; 11. 7; but it is followed by the perfect twice in 3. 2 *cuncta completa* (but the present *occipiunt* follows): *populus compleuit*; and once by the future 6. 18 *uenies*. For another parody of a banquet of the gods, cp. Lucian Icarom. 27. The model is at the end of Iliad i.

**cena nuptialis]** Here used in its literal sense. For the general sense of 'banquet,' not necessarily 'marriage feast,' see 6. 11.

**affluens]** 'abundant': 2. 19 *risus affluens*; Tac. Ann. 15. 54 *adfluentius solito conuiuium*.

**summum torum]** This seems to have been the right corner seat (*dextrum*

*cornu*) of the *sigma*: cp. note to 5. 3. It was the place of honour. The second place of honour was the *sinistrum cornu*; and here Jupiter and Juno had their places. See some interesting examples quoted by Marquardt-Mau, 'Privatleben der Römer,' i., 307, 308.

**toti dei]** = *omnes dei*: cp. 8. 2 fin.; 9. 36 med.

**pocillator]** cp. 6. 15.

**Vulcanus cenam coquebat]** We do not find Vulcan engaged in this duty elsewhere; but it is appropriate to the god of fire, in so far as that element was employed for useful purposes.

**purpurabant]** 'crimsoned all things.' The word is neuter in 10. 22 *labias ambroseo rore purpurantes*. Gellius (18. 11) quotes a fine passage from Furius Antias, in which occurs the line *spiritus Eurorum uiridis cum purpurat undas*.

**†quoque]** This word is probably in error, as it breaks the asyndeton. Gulielmus suggests *voce*, which has a certain similarity of sound to *quoque*. Possibly the original was *choro*: cp. Val. Flacc. 5. 693 *Tunc adsuetus adest Phlegraeas reddere pugnas Musarum chorus et citharae pulsator Apollo*; and Mart. Capella 2. § 117 *Ecce ante fores quidam dulcis sonus . . . . cietur quem*

ad c[h]itharam, Venus suavi musicae superingressa formonsa saltauit, scaena sibi si<c> concinnata, ut Musae quidem chorum canerent <aut> tibias inflarent, Saturus et Paniscus ad fistulam dicerent. sic rite Psyche conuenit in manum Cupidinis et

1 *citheram* φ: *chiteram* F.

*superingressa* Fφ: *suppari gressu* Scaliger.

2 *sic* v: *si* Fφ.

3 *aut* add. Oudendorp: *et* add. Petschenig.

*inflarent* Fφ: *inflaret* v.

4 *dicerent* Fφ: *diceret* v.

*Musarum conuenientium chorus impendens nuptialibus sacramentis modulationis doctae tinnitibus concinebat.* Helm reads *Musaeque voce.* At the union of Cadmus and Harmonia 'the gods had to their marriage come, and at the banquet all the Muses sang': ep. Eur. Phoen. 822; Pind. Pyth. 3. 90 (160).

**Apollo]** Before this word Helm places a lacuna, in which he supposes some words like *inter dapes* or *post dapes*, and compares 5. 3, and Lucian Icaromenipp. 27 ἐν δὲ τῷ δείπνῳ ὃ τε Ἀπόλλων ἐκιδάρισε καὶ ὁ Ξειληνὸς κόρδακα ὠρχήσατο, καὶ αἱ Μοῦσαι ἀναστᾶσαι τῆς τε Ἡσιόδου Θεογονίας ᾤσαν ἡμῖν καὶ τὴν πρώτην ψῆδὴν τῶν ὕμνων τῶν Πινδάρου.

**superingressa]** Scaliger and most editors read *suppari gressu*, 'with step in time to the soft music,' which of course makes excellent sense. But the reading of the mss. is quite defensible, though the word does not seem to be found elsewhere. 'Entering upon the soft music,' i.e. the music was already in progress when Venus entered. In a ballet the *première danseuse* generally waits to make her entry until the music has continued for some time: cp. in the formal description of the ballet in 10. 31 *super has introcessit alia . . . designans Venerem.*

**formonsa]** acc. plur. of cognate idea after *saltauit*: cp. Copa 2 *Ebria famosa*

*saltat lasciuia taberna.* We must not alter to *formose* with Passerat.

**scaena sibi sic concinnata]** abl. abs. 'the exhibition having thus arranged itself.' For *concinnare* cp. 7. 11 *tucceta concinnat*; 10. 13 *mellita concinnabat edulia* (cp. Plaut. Men. 102 *Tantas struices concinnat patinarias*); 7. 26 *cadauer . . . disiectis partibus . . . totum repertum aegreque concinnatum.* For dancing exhibitions among the Romans, see art. *Pantomimus* in Dict. Antiq.

**tibias inflarent]** The Muses played upon the *tibia*: cp. Hor. Carm. 1. 1. 33 *si neque tibias Euterpe cohibet.* Oudendorp adds *aut* before *tibias*.

**ad fistulam dicerent]** 'chanted to his Pan-pipe.' The *tibia* was a straight pipe like our clarinet: the *fistula* was the Pandean pipe (σφύριξ), which consisted of seven hollow reeds (*calami*) of different lengths and diameters: cp. Verg. Ecl. 2. 36.

**conuenit in manum Cupidinis]** 'was regularly married to Cupid': cp. 8. 2; 8. 8; Cic. Top. 14 *Si ea in manum non conuenerat nihil debetur* (this refers to the special point Cicero is discussing). *Genus enim est uxor: eius duae formae: una matrum familias, eae sunt quae in manum conuenerunt; altera earum quae tantummodo uxores habentur*: see also Gaius 1. 108 ff.

nascitur illis maturo partu filia, qua<m> Voluptatem nominamus."

1 *quam* fϕ: *qua* F.

*nominamus* ϕ: *no* \* \* \* \* | *minam*; F ("o ex u alia manus ut uidetur refingendo effecit: uoluerat scribere *nuncupamus*" Helm).

*fabula explicit* F in marg.: *explicit fabula* ϕ in marg.

**Voluptatem]** cp. Cic. N. D. 2. 61; Varro L. L. 5. 164 in *Noua Via ad Volupiae sacellum*. Cupid had spoken of his and Psyche's unborn child as a boy (5. 13 in *hoc paruulo*); so Apuleius is supposed here, having lapsed into allegory, 'to nod.' But it is the critics who dream. Cupid did not necessarily

know the future in every respect. Parents always assume that their first-born will be a boy; and when the sex is unknown, it is allowable to use the masculine. Besides Julianus, in full wig and gown, assures us (Digest 50. 16. 201) *appellatione 'filii' filiam familias contineri saepe respondimus*.





## EXCURSUS I

### MILESIAN TALES

MILESIAN tales are associated with the name of a certain Aristides, who lived in the second century B.C., and wrote a book called *Μιλησιακά*. It consisted of a series of stories of an erotic, even indecent, nature,<sup>1</sup> which are supposed by Aristides to have been related to himself,<sup>2</sup> and were probably joined together by no other bond. They obtained their title from the fact that the scene was laid at Miletus, or in the vicinity.<sup>3</sup> That the *Milesiaca* was one continuous regular novel (as contradistinguished from a series of stories) is maintained by Bürger (Hermes 27. 345 ff.), but his contention lacks proof; and though it is possible that the realistic novel in this sense may have existed in the late Alexandrine time—that age of science and all things positive—and though we have evidence that the romantic novel did exist much earlier than is generally thought,<sup>4</sup> proof is still wanting of the existence of the ‘realistic’ novel.<sup>5</sup>

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<sup>1</sup> This peculiar kind of ‘risky’ short story no doubt existed at all times. We can see one clearly through the speech of Mnesilochus in the *Thesmophoriazusae*, 498 ff.: cp. a similar story in the *Gesta Romanorum*, No. 123.

<sup>2</sup> The author of the Lucianic *Amores* says, c. 1: πάνυ δὲ με ὑπὸ τὸν ὄρθρον ἢ τῶν ἀκολάστων σου διηγημάτων αἰμύλη καὶ γλυκεῖα παιδῶ κατεύφραναν· ὥστ’ ὀλίγου δεῖν Ἀριστείδης ἐνόμιζον εἶναι τοῖς Μιλησιακοῖς λόγοις ὑπερκηλούμενος. The Fragments of Aristides’ *Histories* are given in Müller, F H G iv, 320-7. Of these Nos. 6, 9, 10 are of the nature of love-stories.

<sup>3</sup> All classical examples of this kind of story which we have seem to come from Western Asia Minor.

<sup>4</sup> The *Story of Ninus*, found in the Papyri, is referred by Wilcken to the first century B.C., and Heinze (Hermes 34. 494-519) has adduced many strong reasons to lead us to suppose that the *Satiricon* of Petronius is a parody of the romantic novel. If this is so, the antiquity of the latter is greater than is supposed by those scholars who follow Rohde (*Griech. Roman* 358 ff.) in assigning it to the Sophists of the Roman Empire.

<sup>5</sup> The nearest reference to such that is quoted is Ovid *Trist.* 2. 415

Nec qui descripsit corrumpi semina matrum

Eubius impurae conditor historiae.

But *historia* (which can mean any kind of a ‘narrative’ or ‘story,’ fictitious or

The *Μιλησιακὰ* of Aristides appear to have been rather a collection of short stories which attained a great popularity (like the *Arabian Nights*), and were translated into Latin by the Roman historian Sisenna: cp Ovid Trist. 443—

Vertit Aristiden Sisenna, nec obfuit illi  
*historiae turpes inseruisse iocos.*<sup>1</sup>

It is hard to know what Ovid means. Probably it is that Sisenna translated both the *Milesiaca* of Aristides, and also his *Histories*, inserting in the latter indecent jokes—two offences against morality. Bürger thinks the *historiae* must be the *Milesiaca*, and supposes that Sisenna actually added to the indecency of these. Rohde seems to hold that Sisenna composed indecent stories in the intervals of historical composition—a most improbable explanation. He gives also (p. 129) a forced explanation of Trist. 2. 413 *Iunxit Aristides Milesia crimina secum*, that Aristides strung together a series (= *iunxit inter se*, cp. Thielmann in Archiv. 7. 381) of indecent stories—the enormity consisted in the number; a few would have been pardonable. May it not rather mean ‘associated with himself,’ i.e., put his name to the collection? He represented the stories as being told to him, and he published them under his name. For *crimina* = the stories of which *crimina* were the themes, cp. Trist. 2. 508.

They appear to have had the effect of giving the name *milesia* (sc. *historia* or *fabella*) to a special kind of story, or series of stories, the main feature of which would seem to have been originally an erotic element; though later the term *milesia* extended itself to include themes which, if not always erotic (though usually so), were at any rate of a frivolous and merely amusing nature.<sup>2</sup> Apuleius calls his Cupid and Psyche a *milesia*; and it is indeed a love-story, but it cannot be called erotic. However, it was written merely to amuse his readers, and seemed frivolous to

true) may refer to a *series* of narratives, as, e.g., the *Naturalis historia* of Pliny, which his nephew calls (Epp. 3. 5. 6) *naturae historiarum triginta septem libri*: the *Sacra historia* of Ennius; the *παντοδαπή ιστορία* of Favorinus; the *ποικίλη ιστορία* of Aelian: cp. Rohde Rh. Mus. 48. 132, 133; and the plural *matrum* will lend some support to this view.

<sup>1</sup> The Fragments of Sisenna’s *Milesiae* in Bücheler’s *Petronius*, pp. 237–8. No. 8 has a Petronian flavour, and No. 10 may apply to such a story as Apuleius Met. 10. 22.

<sup>2</sup> For a single collection of stories giving its name to a *kind* of narrative we may compare the *Arabian Nights*: e.g. R. L. Stevenson’s *New Arabian Nights*.



serious men.<sup>1</sup> Indeed, the first ten books of Apuleius' work may be regarded as a series of *milesiae* (cp. 1. 1 init. *At ego tibi sermone* ('style') *isto Milesio uarias fabulas conseram* 'string together'), which have the slight thread of connexion that they come within the cognizance of the hero. If this is so, there are several of these stories which have no love motive at all (such, for example, as that of Diophantus, the supposed Chaldaean (2. 13)); but they all agree in being directed merely towards amusement, and do not aim at instruction or edification.<sup>2</sup> But in the early times the stories seem to have been frankly indecent, and were apparently written in an alluring style (cp. (Lucian) op. cit. αἰμύλη). The Parthian vizier spoke with contempt of the Roman officer Roscius, in whose baggage were found ἀκόλαστα βιβλία τῶν Ἀριστείδων Μιλησιακῶν (Plutarch, Crassus 32). As examples of Milesian tales may be taken Babrius 116: Phaedrus 3. 10: Petronius 85-87: 111-112: 140: and Apuleius 9. 5-7: 9. 17-21: 9. 26-28. Collections of these kinds of stories in the Middle Ages, sometimes with edifying "morals," are to be found in the *Gesta Romanorum* and the *Decameron*.

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<sup>1</sup> Cp. Capit. Albin. 12. 12: Tertullian, *De Anima* 23, calls the Valentinian theories of the generations of the Aeons *historias et Milesias* ('fairy-tales'). *Aeonum*.

<sup>2</sup> Cp. Met. 1. 1 fin. *fabulam Graecanicam incipimus. Lector, intende: laetaberis*. Also St. Jerome, quoted by Bücheler, op. cit. 241 *nullus tam imperitus scriptor est qui lectorem non inueniat similem sui, multoque pars maior est Milesias fabellas reuoluentium quam Platonis libros. In altero enim ludus et oblectatio est, in altero difficultas et sudor mixtus labori*.

## EXCURSUS II

### ALLEGORICAL EXPLANATIONS OF THE TALE.

FULGENTIUS Planciades, a writer of the fifth century, in the third book of his work called *Mythologiarum libri tres* gives the following summary of the story of Cupid and Psyche (p. 66, ed. Helm); and the influence of both the language and style of Apuleius on it is obvious:—

#### “VI. FABULA DEAE PSICAE ET CUPIDINIS.

“Apuleius in libris metamorfoseon hanc fabulam planissime designavit dicens esse in quadam ciuitate regem et reginam, habere tres filias, duas natu maiores esse temperata specie, iuniorem uero tam magnificae esse figurae quae crederetur Venus esse terrestris. Denique duabus maioribus quae temperata erant specie conubia euenere; illam uero ueluti deam non quisquam amare ausus quam uenerari pronus atque hostiis sibimet deplacare. Contaminata ergo honoris maiestate Venus succensa inuidia Cupidinem petit, ut in contumacem formam seueriter uindicaret. Ille ad matris ultionem aduentans uisam puellam adamauit; poena enim in affectum conuersa est, et ut magnificus iaculator ipse se suo telo percussit. Itaque Apollinis denuntiatione iubetur puella in montis cacumine sola dimitti et uelut feralibus deducta exequiis pinnato serpenti sponso destinari; perfecto iamque coragio puella per montis decliua zephyri flantis leni uectura delapsa in quandam domum auream rapitur, quae pretiosa sine pretio sola consideratione laude deficiente poterat aestimari, ibique uocibus sibi tantummodo seruientibus ignoto atque mansionario utebatur coniugio; nocte enim adueniens maritus, Veneris proeliis obscure peractis, ut inuise uespertinus aduenerat, ita crepusculo incognitus etiam discedebat. Habuit ergo uocale seruitium, uentosum dominium, nocturnum commercium, ignotum coniugium. Sed ad huius mortem deflendam sorores adueniunt montisque conscenso cacumine germanum lugubri uoce flagitabant uocabulum, et quamuis ille coniux lucifuga sororios ei comminando uetaret aspectus, tamen consanguineae caritatis inuincibilis ardor maritale obumbravit imperium. Zephyri ergo

flabrantis aurae anhelante uectura ad semet sororios perducit affectus, earumque uenenosis consiliis de mariti forma quaerenda consentiens curiositatem, suae salutis nouercam, arripuit et facillimam credulitatem, quae semper deceptionum mater est, postposito cautelae suffragio arripit: denique credens sororibus se marito serpenti coniunctam uelut bestiam interfectura nouaculam sub puluinal abscondit lucernamque modio contegit. Cumque altum soporem maritus extenderet, illa ferro armata lucernaque modii custodia eruta Cupidine cognito, dum inmodesto amoris torretur affectu, scintillantis olei desputamento maritum succendit, fugiensque Cupido multa super curiositate puellae increpitans domo extorrem ac profugam derelinquit. Tandem multis iactatam Veneris persecutionibus postea Ioue petente in coniugio accepit."

As the text of Fulgentius has afforded, and may possibly afford, still further assistance in emending the text of Apuleius, the narrative has been given in Latin. Fulgentius then continues:—

"I might here relate the whole course of the story, how she descended to the Lower World, and filled an urn with Stygian water, and took spoil of their fleece from the flocks of the Sun, and separated a commingled heap of different seeds, and took prematurely a portion of Proserpine's beauty and came near to death (*moritura praesumpserit*): but because in abundant wise Apuleius in almost two whole books has related these heaps of unrealities (*falsitatum*), and Aristophontes of Athens in his work called *Dysarestia* [or Dissatisfaction] has narrated this legend at enormous length for those who want to learn it, I have thought it superfluous for this reason to insert in my book what has been systematically related by others, lest I should remove myself from my proper work, and devote myself to the subjects treated by others; but that the reader of the story may come to my point of view, and learn what all this unreality pretends to signify [here is the explanation].

"They have considered that the 'city' is as it were the World, and the King and Queen to be God and Matter. To them they assign three daughters, the Flesh, Spontaneity (*ultronietatem*), which we call Free Will (*libertatem arbitrii*), and the Soul—Psyche in Greek means the Soul. The latter they assumed to be the youngest, for (they say) the body is already made when the soul is inserted into it; and it is the most beautiful, as it is superior to Free Will and nobler than the Flesh. Venus, that is Lust, envies her, and sends Desire to work her ruin. But whereas Desire is both of the good and of the bad, Desire falls in love with the



Soul, and mingles therewith in a kind of union, and persuades the Soul not to look upon his face, that is, come to an understanding of the delights of Desire (whence it was that Adam, although seeing, did not see that he was naked until he had eaten of the tree of concupiscence), nor yield to her sisters, that is, the Flesh and Free Will, in completely gratifying her curiosity about his shape. But, terrified by their insistence, she takes<sup>1</sup> the lamp from beneath the bushel, that is discloses the flame of desire hidden in her breast, and when she sees it so delightful, regards it with love and passion: and it is said to have been burned by the spirting of the lamp, because every desire burns in proportion as it is loved, and affixes the stain of sin (*peccatricem maculam*) to its own flesh. Then inasmuch as she is in a sense rendered naked by desire (*quasi cupiditate nudata*),<sup>2</sup> she is deprived of her mighty fortune, and is tossed about by perils and expelled from her palace. But as it would be tedious, as I said, to go through all details, we have given the lines on which the signification can be apprehended; and if anyone reads the story itself in Apuleius, by means of my course of explanation, he will understand the remaining points of the story which I have not mentioned."

Another more modern explanation of the story is given by Hildebrand, who seems to think that Apuleius obtained this allegory from some mystic worship into which he had been initiated (p. xxviii. ff.). Psyche is the pure soul as it descended from Heaven. It is beloved by the Heavenly Love. Venus is Fate, who envies this blessedness, and sends base desires and envyings—these are the sisters—to thrust Psyche from her high estate. Persuaded by them, she does injury to Pure Love (*Amorem castum uiolat*), who flies from her. She wanders forth, and meets with many trials, in all of which she is both upheld by the longing for union with Love, and is assisted by that Love, until at last she is translated to Heaven, and dwells in eternal bliss with her former spouse.

But in the case of allegory *quot homines tot sententiae*. Nearly every one has a different explanation—often indeed with features of rare beauty, e.g., Lange (quoted by Hildebrand, xxxiif.) interprets the voices that wait upon Psyche, the unseen music that delights her,

<sup>1</sup> Possibly we should read *elicit* for *eicit* of the mss. Michaelis conjectures *eruit*; cp. above *lucernaque . . . eruta*.

<sup>2</sup> I am not at all sure that this is what Fulgentius means.

as indicating the music of the spheres, heard only by the pure soul when divested of its 'muddy vesture of decay.' A vast number of such explanations are given by Hildebrand. The allegorical method has, however, since Friedländer's essay (*Sittengeschichte Roms* i<sup>o</sup>, 522-563) gone out of fashion; and it may suffice to mention the last example of it in a first-rate scholar, that of Zeller, who says that Apuleius in his *Cupid and Psyche* has treated in the manner of a story the longing of the fallen Soul for reunion with its good Spirit, or even with God (*Phil. der Griechen* iii. 2<sup>d</sup>, p. 228).<sup>1</sup>

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<sup>1</sup> The long book of Dr. Adolf Zinzow *Psyche und Eros, ein milesisches Märchen in der Darstellung und Auffassung des Apuleius beleuchtet und auf seinen mythologischen Zusammenhang, Gehalt und Ursprung zurückgeführt*, Halle, 1881, seeks to demonstrate that there is a mystical meaning in the narrative as told by that great pryer into mysteries, Apuleius. The work seems to exhibit great erudition; but as I felt it would not be likely to convince me, I have never had the courage to do more than glance at it.

## EXCURSUS III

### THE POEMS OF MELEAGER ON LOVE AND THE SOUL

MELEAGER was a native of the Syrian town of Gadara, and lived early in the first century B.C. He composed the first Anthology of Greek poems and called it his *Crown*. The principal poets are enumerated in Anth. Pal. 4. 1. One hundred and thirty-four epigrams of his still exist. He influenced many Roman poets, especially Propertius. Mr. Mackail (*Select Epigrams from the Anthology*, pp. 37-39) has an eloquent estimate of his genius. In Meleager Mr. Mackail sees the Greek spirit touched by Oriental passion. Love is no longer a mere emotion, it has become a religion. His art is not the restrained and severe Greek art, but "the touch of Asiatic blood creates a new type, delicate, exotic, fantastic"; but withal "the beauty of his rhythms and the grace of his language never fail."

#### I.

Τὴν περινηχομένην ψυχὴν ἣν πολλάκι καίης,  
φεύξετ', Ἔρως· καὶ τή, σχέτλι', ἔχει πτέρυγας.

Anth. Pal. 5. 57.

#### II.

Ναὶ τὰν Κύπριν, Ἔρως, φλέξω τὰ σὰ πάντα πυρώσας,  
τόξα τε καὶ Σκυθικὴν ἰοδόκον φαρέτρην.  
φλέξω, ναί· τί μάταια γελᾷς, καὶ σιμὰ σεσηρῶς  
μυχθίζεις; τάχα πον σαρδάνιον γελάσεις.  
ἦ γάρ σευ τὰ ποδηγὰ Πόθων ὠκύπτερα κόψας,  
χαλκόδετον σφίγξω σοῖς περὶ ποσσὶ πέδην.  
καίτοι Καδμείον κράτος οἶσομεν, εἴ σε παροικον  
ψυχῇ συζεύξω, λύγκα παρ' αἰπολίοις.  
ἀλλ' ἴθι, δυσνίκητε, λαβὼν δ' ἔπι κοῦφα πέδιλα  
ἐκπέτασον ταχινὰς εἰς ἐτέρους πτέρυγας.

Anth. Pal. 5. 179.



3. σιμὰ σεσηρὸς, 'with contemptuous grin,' lit., grinning a snub-nosed grin.' Meleager also has σιμὰ γελῶν, 'pertly laughing' (5. 177. 4). On the passage generally cp. Theocritus 20. 13 καί τι σευαρὸς καὶ σοβαρόν μ' ἐγέλαξεν, 'laughed at me with a sneer disdainfully,' and such Latin phrases as Hor. Sat. 1. 6. 5 *naso suspendis adunco*.

5. τὰ ποδηγὰ Πόθων ὠκύπτερα, 'thy wings, swift harbingers of fond Desires,' lit. 'guides of the Desires.'

## III.

Ψυχὴ δυσδάκρυτε, τί σοι τὸ πεπανθὲν Ἔρωτος  
τραῦμα διὰ σπλάγχνων αὔθις ἀναφλέγεται;  
μῆ, μὴ πρὸς σε Διός, μὴ πρὸς Διός, ὦ φιλάβουλε,  
κινήσης τέφρη πῦρ ὑπολαμπόμενον'  
αὐτίκα γὰρ, λήθαργε κακῶν, πάλιν εἴ σε φυγοῦσαν  
λήψεται Ἔρως, εὐρὼν δραπετὶν αἰκίσεται.

Anth. Pal. 12. 80.

1-2. 'Soul that weepst sore, how is Love's wound that was allayed in thee inflaming again in thy bosom' (Mackail).

6. cp. Apuleius Met. 6. 9.

## IV.

Οὗ σοι τοῦτ' ἐβόων, ψυχὴ, ναὶ Κύπριν, ἀλώσει,  
ὦ δύσερως, ἰξῶ πυκνὰ προσιπταμένη;  
οὐκ ἐβόων; εἰλέν σε πάγη· τί μάτην ἐνὶ δεσμοῖς  
σπαίρεις; αὐτὸς Ἔρως τὰ πτέρα σου δέδεκεν.  
καί σ' ἐπὶ πῦρ ἔστησε, μύροις δ' ἔρρανε λιπόπνουν,  
δῶκε δὲ διψώσῃ δάκρυα θερμὰ πιεῖν.

Anth. Pal. 12. 132. 1-6.

## V.

Ἄ ψυχὴ βαρύμοχθε, σὺ δ' ἄρτι μὲν ἐκ πυρὸς αἴθη,  
ἄρτι δ' ἀναψύχεις πνεῦμ' ἀναλεξαμένη  
τί κλαίεις; τὸν ἀτεγκτον ὅτ' ἐν κόλποισιν Ἔρωτα  
ἔτρεφες, οὐκ ἦδεις ὥς ἐπὶ σοὶ τρέφετο;  
οὐκ ἦδεις; νῦν γνῶθι καλῶν ἄλλαγμα τροφείων  
πῦρ ἅμα καὶ ψυχρὰν δεξαμένη χιόνα.  
αὐτὴ ταῦθ' εἶλον· φέρε τὸν πόνον· ἄξια πάσχεις  
ὧν ἔδρας, ὅπτῳ καιομένη μέλιτι.

Anth. Pal. 12. 132. 7-14.



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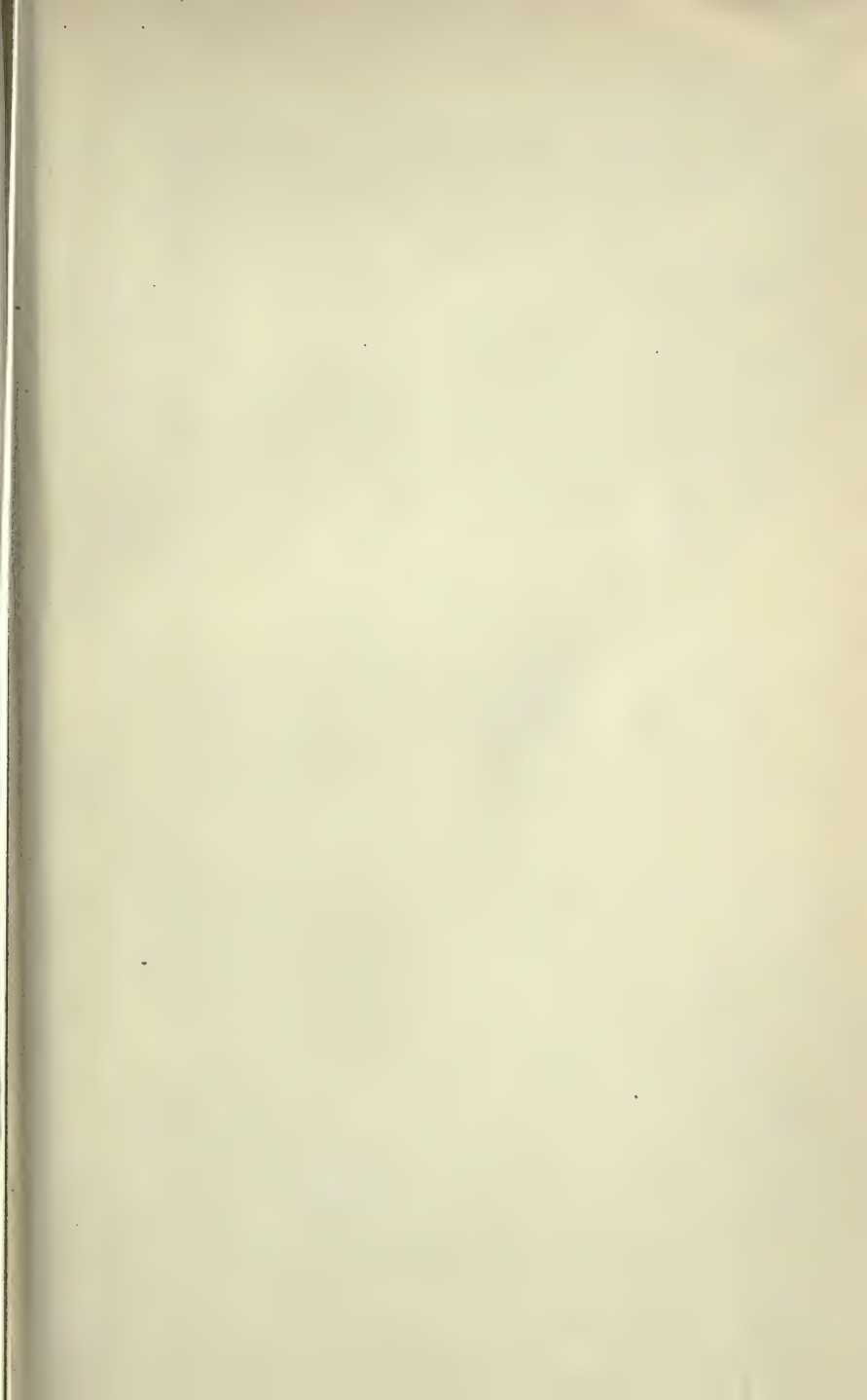


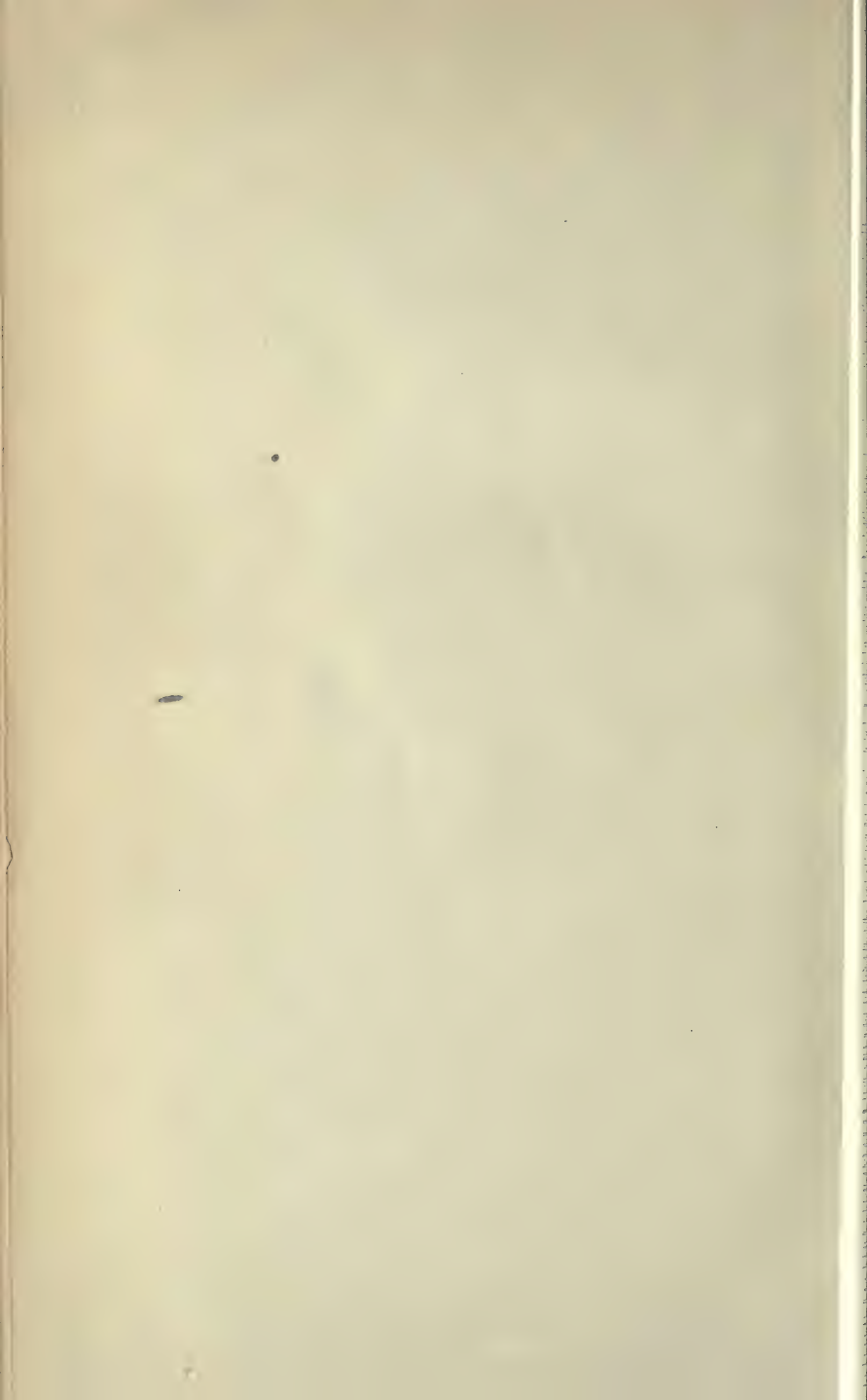
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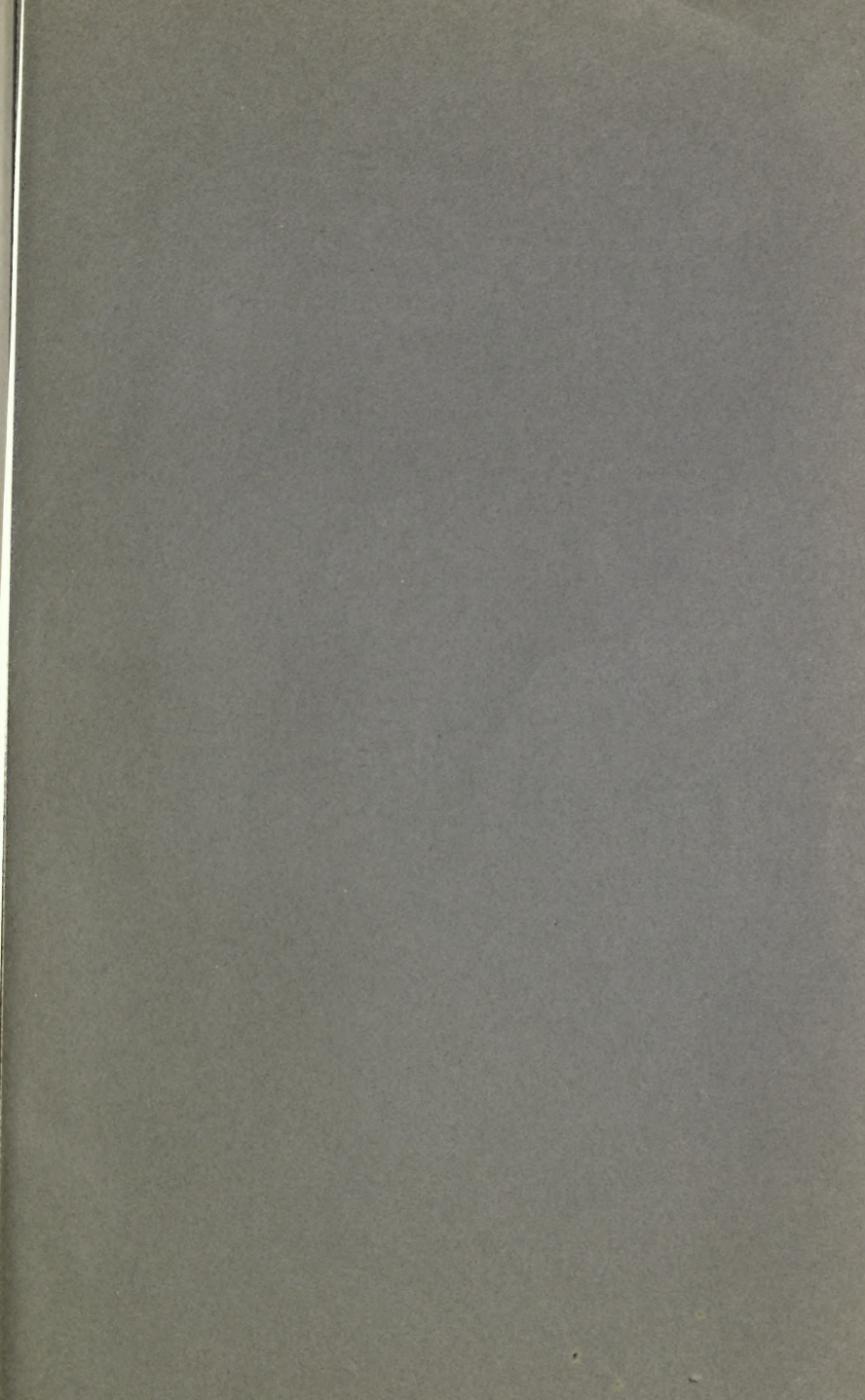
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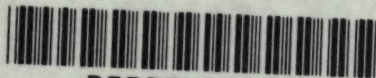
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